

AUTHOR & JOURNALIST

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modern vs. traditional

POETRY

- LIGHT NOT TRITE
- HOW TO SUBMIT PHOTOS
- BLOCK BUSTERS
- STYLE ALL THE WHILE
- HOW TO EPIGRAMMATIZE



POETRY MARKETS (*including light verse*)



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CONTEST . . . PAGE 2

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DEADLINE MARCH 25, 1961

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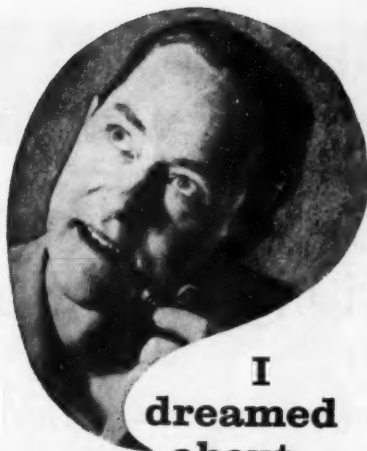
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MARCH, 1961



**I
dreamed
about
being a writer,**

...and now I am!

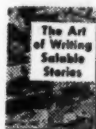
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Learn from successful people

"If you want success for yourself, learn from successful people." The few beginning writers who have ever had the good fortune to receive counsel and tutoring from an established author know how true this is. Such guidance can do more than drastically shorten your apprenticeship. It can make the difference between success and failure in a writing career. Imagine, then, the enormous benefit to be derived from training supervised by not one, but *twelve* famous writers, each a top specialist in his field.

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Other editors have extended an equally warm welcome to the School. "I expect to see a bumper crop of fine new authors emerge," predicts Ken



The Famous Writers School Guiding Faculty. Seated l. to r.: Bennett Cerf, noted editor, lecturer, columnist; Faith Baldwin, novelist, author of 80 best-selling books; Bergen Evans, university professor and language expert; Bruce Catton, Pulitzer Prize winning historian; Mignon G. Eberhart, world-famous mystery author; John Caples, dean of advertising copywriters; J. D. Ratcliff, top non-fiction author. Standing: Mark Wiseman, advertising writer, teacher, and theorist; Max Shulman, humorist and dramatist; Rudolf Flesch, famous for his books on writing readably; Red Smith, noted for his distinctively written sports column; Rod Serling, TV writer, winner of 4 Emmy Awards.

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Edwin H. Zack

269 N. Meadowbrook Pkwy.
Buffalo 6, N.Y.

Persistence Pays

In regard to a letter of Dec., 1960 *AtJ* by Calvin S. Bennett, Salem, Ore.: Bennett is right as two rabbits. I have had the same thing happen to me many times. I was once a so-called "buying editor" myself and many a good yarn I had to turn down because the business manager was simply too "tight." If we didn't need the article at the moment the manager of the budget said "return it."

I used to have a writer who signed himself J. K. Wade. He could write a business paper yarn without ever leaving his warm room. His "stories" were all much alike, therefore, but where J. K. was wise, he'd put in a short note like this: "Just file this away in a folder. You might possibly use it sometime."

So since he wouldn't be pressing for his check that's what I'd do. Advertising would come in and throw our editorial ratio out of balance. We'd have to add and eight-page form maybe. I had two white pages left and needed a story. I'd reach into my J. K. Wade file and get one. Even though J.K.'s yarns were all so alike I could almost do one myself, I used more of his stories than of any other writer.

Since I am up against the freelance market myself now I don't have a bit better luck than does Calvin S. Bennett.

Lewis A. Lincoln
Denver, Colo.

In Favor of "Rolleis"

The article in October, 1960 issue "What Camera" by Clarence W. Koch speaks highly of the Super Ikonta IV as his first choice. Might inform readers that this camera is no longer made and has been discontinued for the past two years; so Carl Zeiss, Inc. informs me. However, Rolleicords and Rolleiflexes continue to be made, changing each year with added refinements.

This is written, not to criticize a fine article, just as a matter of information. I think highly of all "Rolleis."

John A. Wit
San Gabriel, Calif.

AUTHOR & JOURNALIST

Last-Minute News from Editors . . .

Oak Leaves, 23 Lenox Rd., West Seneca 24, N. Y., Eldred F. Oakes, are overstocked on poetry but could use articles of 1000 words or less on any subject of interest to the writer or reader of poetry. Cash payment of 1c per word upon publication.

Approach, 114 Petrie Ave., Rosemont, Pa. Albert Fowler, are currently interested in the longer poem. At present they are not reading verse of less than sonnet length.

Spirit, A Magazine of Poetry, 386 Fourth Ave., New York 16, John Gilland Brunini states they are "practically never overstocked."

The Villager, 135 Midland Ave., Bronxville, N. Y., is interested in fiction to 2000 words and non-fiction to 1500 words.

The New York Herald Tribune, 230 W. 41st St., New York 36, requests that no more than three or four poems be submitted at one time.

The Husk, Cornell College, Mount Vernon, Iowa, is in need of short stories.

Queen's Quarterly, Queens University, Kingston, Ont., Canada, wishes to say that they use only three poems and two stories per issue. They publish articles on literary matters and are interested

in articles in the field of science and current affairs aimed at the intelligent general reader.

The Hoosier Challenger, 8365 Wicklow Ave., Cincinnati 36, Ohio, is always in need of very brief prose fillers; needed to complete pages throughout the prose part of the magazine. The publication welcomes ALL writers. They like to have writers feel "at home" with them, no matter what field of writing they create. All types of writing in good taste is carried. Secure a copy first. (Sorry, none free.)

Country Club Woman, George F. Walsh Pub. Co., Harding Hwy., Landisville, N. J., needs short stories and articles that reflect quality and authenticity. Payment is by arrangement. Query Editor A. R. Ammons as this is a new market whose first issue has just been published.

American Weave, 4109 Bushnell Rd., University Heights 18, Ohio, is one of the oldest of the poetry magazines, being now in its 25th year of publication. It devotes considerable space to book reviews and very brief literary comments. Contact editor before submitting reviews.

Ski Magazine, Hanover, N. H., wants humor, information personalities, adventure, fiction about skiers and skiing, up to 2500 words. Payment 5c-7½c per word on publication.

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The experts tell us that it's never a good idea to refer to your competition openly. We wouldn't know. We're editors, writers and teachers—not advertising men. But we do know, and we say to you with all of the conviction we command, that NYS compares favorably on every count with even the most expensive writing courses.

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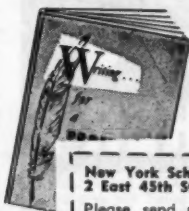
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The American Gun, Madison Books, Inc., 7 E. 48th St., New York 17, a new, deluxe magazine of special interest to gun enthusiasts, hunters, sportsmen, historians, and to students of Americana, provides a new market for free lance writers artists, and photographers. It is a high-caliber quarterly magazine. It features literary articles on the role of guns in American war history, on gun collecting, on hunting and shooting. From an artistic point of view, the publication offers a new, exciting visual approach to the magazine industry. Measuring 10½ by 13½ inches, it has the largest format of hard-cover magazines in existence. The first volume has 104 pages, including 96 pages of color illustrations.

The Civil War is the theme of the first edition of THE AMERICAN GUN. The second edition will have an article on sharp-shooting during the Civil War; one on hunting ruffed grouse, a humorous piece on deer hunting; a semi technical piece on gunlocks; an article on dueling; and a slightly satirical piece on movie marksmen.

Don Myrus, managing editor of THE AMERICAN GUN, is interested in free lance articles that are technical, historical, and some of which are personal experience pieces; the articles may be serious, humorous, or satirical in style. The magazine will not accept fiction, short items, fillers or verse.

The articles should be between 3,000 and 5,000 words long. The rates vary, but 10 cents a word is a rough guide to the fee.

Mr. Myrus adds the THE AMERICAN GUN will reprint chapters or selections from pertinent books in the gun and outdoor sports field. In this connection, he would welcome suggestions from authors and publishing houses.

As to the illustrative material, the magazine publishes the finest graphics available, ranging from creative photography to contemporary illustrations. Such renowned artists as Carl Fischer, photographer, and Tom Allen, illustrator, have contributed to the first issue of THE AMERICAN GUN. Ellen Raskin is doing woodcuts for a 16-page essay on dueling for the second volume.

Norman Snyder, art director, is interested in highly creative illustrators and photographers whose work places emphasis on design. Good photo journalistic stories of hunts, preferably those of big game, such as safaris in Africa, etc., are also needed. Mr. Snyder believes that hunting, gun collecting, and the romantic story of guns in relation to history offer great interpretative possibilities for visual artists, both in color and black-and-white.

For further information, free lancers are requested to write to Mrs. Patricia Graves, assistant managing editor, at the above address.

International Trade Review, 99 Church St., New York 8, hopes to pay more than usual for mss. this year. Their minimum has increased to \$15. Space continues to be a problem so 1000 word articles are preferred, nothing longer. One or more good, reproducible photos to go along with the article are appreciated. Writers and prospective writers can get the best idea about needs and requirements by studying issues of ITR. Local public libraries may have a number of back issues.

AUTHOR & JOURNALIST

Pandora, 682 Kern St., Richmond, Calif., is a new publication to make its first appearance in fall. It is to be a serious woman's magazine, aimed at readers who are interested in informed discussions on the status, problems and achievements of women in a changing society and a post-feminist era. They are also interested in articles on subjects of special interest to women, such as aid to needy children, health organizations and so on. In addition plans are being made to publish some short stories, poems and cartoons. Length should be between 1000 and 5000 words. Payment is on publication.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio, Carol Bueker, Assoc. Editor. A national weekly for fourth-, fifth-, and sixth-grade pupils in Catholic schools. It is used primarily for supplementary reading. The news pages and the religion page are staff-written. The other material is obtained through contributors. A sample copy of **Junior** aids contributors to determine the type of stories they use. They will be sent on request at no charge.

Stories: Subjects can be grouped roughly thus: animal, real-life, fairy, adventure, mystery, humor. A good plot with a strong measure of suspense is preferred. Legends and fables can be adapted for children. \$60 minimum payment on acc. Serials—\$60 per chapter, on acc.

Verse: We use both religious and nonreligious verse. Either should not exceed 16 lines, though we sometimes devote a whole page, with illustration, to a longer selection of special merit. 25c-50c per line, on acc.

Articles: Occasionally special articles are used in place of short stories, but it is best to query us first. Photographs may accompany the article. Often we buy photographs in a series that tells a story. We like articles dealing with natural science, and things to make and do. 4c word minimum on acc.

"Comic" scripts: Our one-page "comics usually run in one, two, or three parts, with six panels to a page. Subjects include natural science, anniversaries, adaptations of legends and fables. We sometimes buy synopses and write our own scripts. Crossword puzzles are also accepted. \$10 synopsis or page on acc.

Junior Catholic Messenger is a companion publication of **Young Catholic Messenger**, **Our Little Messenger**, and **Treasure Chest**. Material submitted for these other publications should be addressed to them in separate envelopes to facilitate reports. Manuscripts usually are reported on

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Forum, Univ. of Houston, Houston 4, Texas, the literary and critical review of the University of Houston, needs contributions. Following is the official description of the kind of material needed:

Contributions should be aimed at the lay reader of discrimination who is interested in matters of challenge and consequence in letters, science, and the arts. While material should not be of such a narrow and specialized nature as that normally directed to the technical and professional journals of the various disciplines, it should be well above the level of writing found in general interest periodicals.

"In addition to critical articles we also need short stories and poetry.

"Among the university reviews **Forum** is generally regarded as "slick and arty." We always use slick paper; each issue carries an art section; we can sometimes illustrate articles and stories; our typography and layout have been judged as superior. Our issues usually run to about sixty pages printed in double columns. **Forum** is called a quarterly, but at this time is printing only three issues a year. "I hope that we may be able to go back to four again before long. Very unfortunately we are at this time unable to pay contributors. I hope that we may be able to change this policy in the future. We have a circulation of about 3500," says Donald W. Lee, Editor.

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modern vs. traditional

The Other Side of the Glory

By GERALDINE ROSS

A Child Asleep

Angel of Words, in vain have I striven with thee,
Nor plead a lifetime's love and loyalty,
Only, with envy, bid thee watch this face
That says so much, so flawlessly,
And in how small a space!

—Walter de la Mare

The restlessness of this space and atomic age affects every phase of our existence, including poetry. Each poet still follows his personal path toward flawless expression as fixedly as a planet keeps to its orbit about the sun, but these "personal paths" grow farther and farther apart.

Poetic innovators demand to be noticed, recognized, respected, and if possible, loved, in that order. The more vehement of their number want even more. They insist that old-fashioned poetry (defined, in many cases, as anything rhymed and/or "sentimental") be tossed out of libraries and bookstores as well as out of hearts.

Conversely, the opposing forces feel that what was good enough for Marlowe, Spencer, Milton, Keats, and Wordsworth, to name but a few of an imposing procession, should be good for anyone. Anyone who aspires to the title *poet*, that is. Every bit as embittered as their decriers, they reject that about which they know little. Like householders who hear a strange tap at the door, they sit stiff and aloof, hoping the unwelcome caller will give up and go away.

Geraldine Ross is one of *A&J's* most popular writers on poetry. Her consistently helpful and inspiring articles are eagerly read and studied by *A&J* readers. Miss Ross is also a successful writer in the juvenile field with two books to her credit, *SCAT, THE WITCHES CAT* and *STOP IT, MOPPIT!* She continues to publish widely in such magazines as *McCALLS* and the *SATURDAY EVENING POST* and is director of her own poetry workshop in Chicago.

What, exactly, is "modern poetry"? In any art, *avant-garde* is defined as "the most daring of the experimentalists and innovators of original and startlingly unconventional designs, ideas, or techniques during a particular period." But does this necessarily make these experimentalists *superior* to their more conventional contemporaries? Shall their work, merely by virtue of newness, be accepted as representative of a specific art form?

In the area of poetry, the answer is no. The best of traditional poetry has survived too many years, and the wealth those years have garnered is far too vast to rate the ash heap now. Also, much of the poetry which today earns that all-important stamp of approval, i.e. checks from discerning editors, is traditional in form and in content.

How does the *best* of modern poetry, that which shines in the special light of this very hour, differ from the traditional? It is more complex, sometimes to the point of being abstruse. It depends more upon imagery and metaphor, less upon emotional appeal. It need not rhyme, but even when it does not, usually it gives the illusion of rhyme. Its iron-clad rules are: 1. freshness 2. fewer adjectives and those few, unusual. (Note: These adjectives often are "hard," as iron, brass, bronze, ivory, or their usage is unexpected in connection with the nouns they modify, as *quarrelsome* grass, *wooden* wind, *gangrenous* light, *rubber* air, a *crippled* sun, a *paralyzed* dawn, etc.) 3. Hard-working nouns and verbs.

The greatest flaw in much modern poetry is coldness. It often dazzles the mind as one reads, but the impression one gets is fleeting. The reader is left with a sensation of emptiness much as a

person might feel who had attended a party where the food was delicious and the music good but where he did not know a soul and no one spoke to him.

In the more difficult work, a theme may be so garbled that the reader rejects both the poem and the poet, sometimes angrily, feeling cheated, or what is wrong, "talked down to." However, many poems are worth several readings in an effort to "get the message" as a housewife might order a tantalizing restaurant dessert, time after time, impelled by its flavor to discover its ingredients.

Some of the longer of the modern poems figuratively project one into a Humanities classroom where a brilliant lecture goes on and on. This poetry talks well. It says something quite important, but it seldom sings. Others of these longer poems suggest small *soirees* (after several drinks have loosened tongues and given each thought about each emotion, however unoriginal the thought, an aura of the profoundly unique). This poetry is full of erudite excerpts from little-known sources, self-consciously used, of foreign phrases only a linguist or one familiar with a particular language would understand, and of references to persons not known to the reader and which touch him less than would a snatch of conversation overheard on a bus or at a quick-lunch counter.

The finest of modern poets, at least those who appear most frequently in quality markets, have no desire to break completely with the past. Willis Eberman who appears in such publications as *The Christian Science Monitor*, *The Ladies' Home Journal*, and *Harper's Bazaar*, is typical of this group. He states "The styles I use now are an outgrowth of many years work in *traditional* forms . . . I have been attempting to create my own modern diction for only the last five years." Such effort results in many lines as appealing as these:

. . . Juncos flit
pecking at crumbs . . . Where do my loves go
walking?

In what soft summer gardens do they sing
with choruses of leaves, and, reaching up,
find apples of forever on the branches?

Mr. Eberman admits being influenced (as are almost all moderns, including the *avant-garde*) by Walt Whitman and Dylan Thomas and by that great writer of poetic prose, Thomas Wolfe. That again raises the query: "How *modern* is "modern" poetry? Whitman, the dominant influence, was influenced by the Psalms. Does that make David a modern poet?

Other path-breakers and way-lighters are (going way back) Donne and Blake, followed by Emily Dickinson, Amy Lowell, H.D., Carl Sandburg, Wallace Stevens, John Gould Fletcher, Hart Crane, E. E. Cummings, T. S. Eliot, Archibald Mac Leish, Ezra Pound, and Edith Sitwell. There are, of course, many others.

There are many different ways of seeing. One stares through tears at a world in which colors blur and outlines waver. One gazes at a light, then at blackness in which the light one saw still *seems* to burn, an inescapable focal point of brightness for the otherwise darkened sight. The way the places and structures of earth look depends upon how and from where one views them. In the same sense, things are distorted or made plain by the heights, the depths, the distances, and the climates of emotion, by the effects of good fortune or of calamity, by a zest for life, or by an ascetic disdain or mundane concerns.

Each poet sees the world a little differently. Each tells what he sees, what that seeing makes him feel. Different ways of *seeing* result in different ways of *saying*. Nevertheless, a line has to be drawn somewhere. Poetry is a proud, a *restricting* noun. Yet, as the word *love* can be profaned to include that which dishonors all that love was intended to mean, so *poetry*, also, can be forced into unholy servitude.

Just as the flesh needs healing influences to restore it to vigor, even to life, so man's spirit needs that which helps it to survive. Together with religion and philosophy, as well as with the other arts, poetry must provide this help. Without these uplifting influences, man would perish; his own despair would slay him. Therefore, *all* poetry, traditional or modern must maintain certain standards, and those standards must be high.

. . . .

Besides that just considered, there is another kind of modern poetry. Its proponents call it the "new poetry." Some others call it "beat." By either name, it is a force that must be acknowledged. Whatever else it is, it is assertive. Here, it shall speak largely . . . and clearly . . . for itself.

Listen. . . .

The light foot hears you and the brightness begins,
god-step at the margins of thought,
quick adulterous tread at the heart.

Who is it that goes there?

Where I see your quick face
Notes of an old music pace the air,
torso-reverberations from a Grecian lyre.

These are the opening lines of "A POEM BEGINNING WITH A LINE BY PINDAR" by Robert Duncan. In an anthology, "The New American Poetry 1945-1960," edited by Donald M. Allen, they have been called "major poetry" and they well may be. Certainly they are different, challenging, and exciting.

From the same anthology, the following lines are part of another kind of the "new poetry," "I LOVE MY LOVE" by Helen Adams. This is in ballad form, it rhymes, it sings lustily, and it is touched with splendor and mysticism reminiscent of de la Mare:

If I were naked I think my body
Would know where to go of its own accord;
In the spring mist compounded with soot, barefoot,
By the breeze on my skin and the feel of the stones
I would go, not in a straight line of course,
But this way and that, as human nature goes,
Finding if not the place, the way there.

Of what does much of the *avant-garde* poetry remind me? Of a fever that one "catches" from the intensely infected. In the endless, sometimes ugly, sometimes magnificent delirium, there is talk, talk, talk like a talking game played endlessly in a timeless, nameless place where silence never is permitted: gibberish, yes; flashes of sanity, yes; flashes of beauty and/or wisdom, but never silence lest it last forever.

If there were no other reason for being a poet, this single reason would more than suffice: the other person one becomes while composing. (This metamorphosis is true, incidentally, of all creative persons.) A shoddy, a drab, a quarrelsome creature, even one beset by the ugliest of human failings, can (and has) become, for an exalted interval, an entirely different being. The sensations Millay describes in "On Hearing a Symphony of Beethoven" tell perfectly how one can be lifted far above one's everyday self, how the mind can become a vessel, flawless as a hollowed-out jewel, to receive and dispense thought transmitted into verbal light and fire and ice and color:

Enchanted in your air benign and shrewd,
With limbs a-sprawl and empty faces pale,
The spiteful and the stingy and the rude
Sleep like the scullions in the fairy tale.

Only in the case of poets, "the spiteful and the stingy and the rude" describes part of themselves, and while these lesser selves sleep, the exalted "other part" becomes wonderfully aware that:

This moment is the best the world can give,
The tranquil blossom on the tortured stem.

Whoever does not recognize this feeling, be he a devotee of the *avant-garde*, the less spectacularly modern, or the traditional, whoever does not write only when he experiences it, is not a poet.

At this moment, across the court from where I live, a woman is washing windows. As I watch, it occurs to me that some of our present-day poets are engaged in much the same kind of task. With determination and with the detergents of metrical truths as they see them, they seek to scour from our personal "windows to the universe" all that retards clear, courageous sight.

The "old-fashioned" poet actually does much the same thing, but he softens the merciless glass with curves of lace, he places pots of geraniums and violets on the sills, he gives to twilight and to darkness the reflected glow of candles that twinkle at the stars.

Which benefits humanity most? In all fairness, both. There is more than one side to "the glory." Each side can . . . and should . . . learn from, love, and seek to help the other.

Light Not Trite Verse

By ETHEL JACOBSON

What makes light verse light, not trite? Webster's *Unabridged* rears a dazzling beacon to warn the unwary from the Great Dismal Swamp of vapidity. This definition might profitably be printed in red on large cards and nailed above every typewriter in the land:

Ethel Jacobson is one of America's half-dozen best-known writers of light verse. Her work appears constantly in both popular and literary magazines. She is an authority on metrics and a much sought judge for poetry contests.

trite: used until so common as to have lost novelty and interest; hackneyed; stale; as, a *trite* remark; a *trite* subject; such *trite* phrases as "a downy couch," a "deadly missile," "the worse for wear," "a seething mass of humanity." Syn.—Threadbare, stereotyped, vapid. Ant.—Fresh, new, interesting, original, pithy.

Here is a whole course in Creative Writing. Here is the difference between sales and rejections, between the veteran who has been around these parts long enough to become as sure-footed as a swamp rat and the trustful newcomer rushing to pick posies amid gurgling guaquires of clichés.

Most short humor—light verse, prose, or cartoons—has the same basic requirement: a bright idea, professionally executed and properly presented. This is what editors keep hunting through all those haystacks.

Dean of the clan is Gurney Williams, formerly of *Collier's*, now with *Look*; and we shall all be better boys and girls if we clutch to our bosoms the moral implicit in a classic missive he sent last summer to his contributors. I quote in part:

"At approximately 10:15 A.M. on Tuesday, June 14, I was reading the following letter while seated at my desk.

"Dear Mr. Williams: Thank you for returning my 23 roughs with a note stating that I do not know how to draw and have no sense of humor. I realize now that my Uncle Max was wrong when he said I should submit this trash to the magazines. Before I do so again I will study art for five or six years and find a first class gag man. Thanking you again for . . ."

"At this point I realized that I was reading a letter every humor editor hopes one day to receive, and it proved to be too much for me. I was seized with a coronary thrombosis and wound up in a hospital. . . ."

"P.S. All of this is true except for that ridiculously fantastic letter from the cartoonist."

The light verster's counterpart might read, "Thank you for rejecting my 46 imitations of Ogden Nash with a note stating that I do not know how to rhyme and have no sense of humor. My Aunt Maude goofed when she said I should send this trash to the magazines. Before I do so again I will study poetry long enough to learn scansion and all like that, and as my own gag man I will try to hit on clever ideas for a change. . . ." See what Williams means by "ridiculously fantastic?"

Yet to establish ourselves in any trade we must expect to go through a training period, to master tools and to perfect skills. To market a commodity, it must compare well with the tested merchandise already available.

Georgie Starbuck Galbraith wrote daily for three years before dreaming she was ready to sell. She had talent, sensitivity, the writer's burning compulsion—hasn't everybody?—but she knew these were not enough, not for an art that is also a meticulous craft and a highly competitive business. So Georgie-baby is not about to be dislodged by the impetuous beginner who writes two or three little gems and, impressed by their brilliance, speeds them Curtis-ward.

Most of these offerings, predictably, fall into one of two pitfalls that are reserved for light verse alone. Editors including Williams, repeatedly bemoan them. One editor summed them up: "1. An idea must be amusing written as prose; if not, fancy rhyming won't save it. 2. We hate verse that

is just a gag or cartoon caption set to rhyme. We look on this as a rather low form of theft."

An important distinction between light verse writer and cartoonist is that the cartoonist can hire someone to think up his ideas, while the writer should be a do-it-yourself boy. Some would-be authors, gravid with literary talent, expect any day to dazzle the world with their poems, books, plays—all that stops them is the trifling matter of coming up with a worthy idea. But ideas are the merchandise a writer brings to market; if we habitually draw blanks there, we're in the wrong business. Unless, that is, we want to go to Russia where we can concentrate on purity of style while Big Brother supplies all the ideas it is safe to have.

Here not only is it still legal to have our own ideas, but they must be varied, lively, individual. Here no one is trite on purpose.

To go back to Webster, the trite is "used until so common as to have lost novelty and interest." How do we learn what has been so used? By studying the field, reading everyone from Anacreon to Armour. By discovering what word the Greeks had for it, and what charming locution, pristine yesterday, is already smudged by too many grubby paws. By entertaining ourselves sniffing out the cliché-in-the-making as well as tagging specimens as venerable as those embalmed in the dictionary. Otherwise we might write something like this, believing it a trenchant comment on, say, the cold war:

This "seething mass of humanity" knows
A growing "deadly missile" scare,
And scuttles each night to its "downy couch"
Psychologically "the worse for wear."

You think that's bad? Editors will assure you, on a rising note of hysteria, that much of what they receive is no better. We all know angry bards who proclaim that much of what editors print is no better. They sputter somewhat confusedly, "If that's the sort of drivel they want, they ought to love my stuff!" Over all is the faint redolence of acidulous tokays. . . .

Sure, editors print the trite. But not on purpose, any more than we write trite stuff on purpose. Month after month in markets guides they plead for—what? For the "fresh, new, interesting, original, pithy"—i.e., not trite.

Since a few duds admittedly achieve publication, we may need to turn briefly clinical, to explore further the anatomy of triteness. Choosing a specimen at random for our grisly work, we may dissect a quatrain from the December, 1960, *Ladies' Home Journal*. This turns out to be a statement that cars have such things as bolts, etc., and a "nut behind the wheel."

Did anyone smile? Yet this hackneyed expression is presented as the punch line. There is no novel twist, no wry development or extension; no mad leap to an unexpected conclusion. No point. Nor is this a case of pattern and rhyme being so remarkable as to charm sufficiently in themselves (the four lines contain but one rhyme, "steel" and "wheel.") The title, then, must be singularly witty, amusing, arresting. But here it is, flat-footed: "American Autos." This turns out also to be the subject of the sentence which the verse completes—an awkward device, though in skilled hands it can be effective, perhaps with an extremely terse, epigrammatic observation.

Here then, forgive us, is the trite, what Amy Loveman—then a *Saturday Review* editor—meant when she told me, "It's not so much the bad things writers put in, but all the good things they leave out!" It is what a *Saturday Evening Post* editor described as the type of verse they reject almost automatically. (*The Journal*, I should add, is not a regular light verse market, hence its editor does not see as many "nuts behind the wheel" as do *Look* and *Post* editors. Furthermore, the *Journal* usually plays safe by buying only Galbraith light verse, a sound policy in any editorial sanctum. And to the "Autos" author: Go ahead, kill me.)

It is always easier—and less painful—to detect the flaws in another's work, and thus learn what to avoid in our own. Now let us see if, by shedding a little blood, we have shed any more light on the trite. The point is, it is fatal to gauge a market—or a writer—by the occasional slip. We can't let one poor piece in a magazine be the signal to send our own clunkers there, hoping lightning will strike twice. Our competition is the best the market affords, and we may need the jog of reminders, for which I offer a few rough headings.

1. *Readin'*: Study everybody from Anacreon to Armour. Learn what has been done—and what has been done to death.

2. *Writin'*: Write. We must each write our quota of the trite. First efforts are bound to be weak and imitative—Milton's and Shelley's were. The

cure is to write until we exhaust the obvious and are so sick of it that we explore new avenues, developing along the way a personal slant and style.

3. *Idea*: Brand-new—we should be so lucky!—or an old one we can put in the pot with a dried bat, some chicken feet, and a few herbs and simples from our shelves, and come up with a concoction that is uniquely our own.

4. *Technique*: No shotgun marriage between Form and Idea. Rhyme, rhythm, and a raft of metrical devices, judiciously chosen, can add to the general festivity, tripping up the aisle flinging rose petals. The wrong trappings can bog everything down like a sack of cement in the bride's bustle.

5. *Terseness*: Brevity enhances levity. (Eliminating unnecessary words eliminates trite ones.) It also enhances impact—and salability.

6. *Start*: Titles are the first words we flash at the reader. If those aren't intriguing he'll look no farther. Here we should cram in all the bonuses we can—an amusing play on words, timeliness, an alliterative lilt, a tricky pun, an additional twist to the meaning, perceived only after the verse is read and the reader sees what that cherry on top is all about.

7. *Finish*: The punch line must be just that, not a listless tap. Anticlimax is a Sin.

The people you and I meet every day can all write light verse without bothering with this dreary nonsense. Bright airy trifles—much better than those they see in print—"just come to them," and ought to sell, they feel, like hotcakes. "Like hotcakes" is the kind of striking phrase they can coin in their sleep. Not that they take any special credit. It's a gift they have, you might say.

But writing professional light verse, most of us have found, is a serious business. Selling it is a grim business. To any hardy soul who wants to crash it, the best I can suggest is to work, write, and to test each effort as it comes off the assembly line against some such check list as this.

Every point can be boiled down to one invidious, uncomfortable, but inescapable question: *Is it trite?*

Plea to Poets

by Ruth Averitte

Hand me no tepid broth
of platitude; no froth
of mixed trope, nor sugared lie.

Just pour me an ounce of wry.

BLOCK BUSTERS

By MILTON D. FRIEDENBERG, M.D.

What is the Rejection Block?

Perhaps the most difficult and painful of the various blocks which impede the productivity of a writer is the "rejection block." Very simply, this can be defined as a feeling of fear, anxiety or tension (or a combination of all three) concerning the possibility of the rejection of a manuscript, which is so intense as to prohibit the writer from either beginning or completing a particular piece of work. This block, very naturally, is generally increased following the rejection of a manuscript, and, unfortunately, many an author has put aside what would have been a fine piece of work following the arrival of a rejection of an earlier manuscript at the time he was working.

This block, of course, is not specific to writing. In all of the arts actually in any field of endeavor—this particular problem can be seen in operation, since one of the most basic of human fears and insecurities is the fear of rejection. In writing, however, the fact that a "rejection slip" accompanies an unwanted article or story only serves to amplify the anxiety already attendant to it. In order to better understand why this is so, it is necessary to consider the background and development of this fear.

First, we must accept the fact that "belonging" is an inherent human need. Psychiatrically and philosophically this has been illustrated by many different people in many different ways. In order to belong the individual must be accepted or "not rejected" by those who surround him, and from infancy it is necessary to the emotional well-being of the child to feel accepted by his family group. As he matures he looks for this acceptance from his contemporaries and peers; and as he further develops into adulthood, his "belonging" in social and financial areas of his choice becomes a lifelong pattern of his striving. Throughout this development various substitutions and displacements take place, so that eventually the rejection of one facet of the individual or one portion of his work is interpreted by the individual as a rejection of him as a total person.

This of course is not true, and rationally we can understand that this is not true. There is a vast difference, however, between rational, logical thinking and emotional thinking; and when we are threatened by anything which may increase our fears, anxieties, tensions, insecurities, it is extremely easy to resort to emotional rather than rational thinking.

What happens then, when an author begins a piece of work. Unless he is writing this piece of work only for his own pleasure, many feelings come into play. These feelings are certainly not

as well defined as they will seem to be in this article. This individual personality and experiences of this particular author will cause differences in intensity and emphasis, and his special circumstances at the time will color tremendously the shading of these feelings. For example—a trite one to be sure—the successful, comfortably-fixed author is likely to have less anxiety around the rejection of a manuscript than the struggling young writer who is unable to pay the rent. On the other hand, the successful author may have a great need to prove he can maintain his standard of writing and so be more fearful than the young writer who has never had a manuscript accepted.

First, the author experiences the feeling that through his work he is exposing himself to the world. The fact that "the world" may consist of a limited circulation or be international in scope has very little consequence in determining the intensity of this feeling. This places the author in a rather precarious position—if his work is accepted, then immediately upon publication he can be the recipient of either constructive or destructive criticism. Through his article or story he has revealed something of himself to anyone who cares to read it; and no matter how much imagination, exaggeration or distortion has been used by the author, he is bound to have put a great deal of himself into his writing. So initially he places himself in the position of double jeopardy—he may first be rejected by the editor, or, if accepted by him, be rejected by those who read his work. From this one area alone we can see that it may seem much easier not to risk so much exposure. The fallacy, of course, is that risking nothing also will gain nothing.

Secondly, there is the anxiety that this work will not be his best—that it may be good enough to be published, yet not be his best effort. Any writer wants his current work to be his best, even though he may have fooled himself into believing differently. Creative artists are necessarily sensitive people, and if a certain piece of work is not as good as his best, the author feels it and reacts to it. In this situation the fear of rejection is increased by the fact that he really does not want the work accepted.

Third, he may be writing out of his field, and this is an experience which may cause some of the most acute fears of rejection. For a writer to become involved in an area which he does not know or understand is certainly an unenviable dilemma, and though again he may fool himself into continuing, emotionally he knows that he is out of his depth and therefore unable to properly organize and present his work.

The fourth factor concerns the question of attitude. Psychiatrists are constantly amazed at the number of people seen by them who expect to be rejected. This is not said in words or given as a concrete thought, but every action and reaction, every area of behavior invites rejection from others. This should not be confused with the individual who frequently says, "I know it won't be accepted," or, "Nobody would buy this." This is simply a reassuring mechanism a kind of magical thinking in which the person feels that by vocally predicting the worst, he will cause the best to happen. These people are surprised and disappointed when their predictions come true. The individual with the true attitude of rejection is not consciously aware of his attitude, since it is something which has been trained into him through a lifetime of environment; and, unfortunately, no amount of acceptance is sufficient to satisfy him.

Fifth, we must consider the true feelings of the author toward the purpose of a particular piece of writing. Perhaps he really feels that he does not want to write this kind of thing; that it has no purpose, no meaning, and that it contains no true expression of his feelings. Under such circumstances one can feel anxiety which will be interpreted as rejection anxiety. One may, in fact, even hope for rejection in this type of case.

Sixth, the author's feelings regarding the publisher, editors, paper, magazine, or what they represent, must also be carefully considered. There may be feelings of resentment, hostility or both in this specific area, and these kind of feelings will influence tremendously the quality of his work. And he will know that it influences the quality of his work, even though he may not be able to define what is going wrong.

How to bust it.

Now, what to do about the six factors listed as contributing to the development of the "rejection block?" Contributing only, since there are as many and as varied additional factors as there are authors. These six factors, however, are some of the most consistent and universal ones.

First, how do we handle the risk of exposure? As mentioned in the discussion of this area, to risk nothing is to gain nothing. This fact alone could prove sufficient initiative to begin and complete a manuscript. And gain should not be considered only in the material sense, although this should not be completely ignored either. The gain in satisfaction in knowing that a work has been accepted; the sense of accomplishment in feeling that a job has been begun and completed; the pride—as old-fashioned as it sounds—in recognizing one's own creativity, can produce a tremendous motivation to the author who takes the time to think through. Remember also, you are only exposing yourself to other people—people with the same anxieties and fears that are present in you, and their not liking what you have written (if

they do not like it) does not mean in any way that they do not like you as an individual.

Second, make every effort your best effort for the particular job at hand. One of the biggest problems with most people is that they never stop to evaluate what their best is. Look objectively—and this is difficult in a field as subjective as writing, but do it anyway—at what you write, and don't submit it until you feel sure that it is your best. This does not necessarily mean endless re-writing, but it does mean an honest opinion of what you have done.

Third, and this is a very old saw but still true, stay in your field and stay within the confines of your ability. If you do not know and understand what you are writing, learn it. If you cannot learn it, don't write it. Don't try to write over your head, but respect the limits of your ability and stay within them. In this way your ideas will be sharply defined and sincere.

Fourth, analyze your attitude. Again, objectivity is of the utmost importance, and again, extremely difficult. Look deep into yourself and bring out into the open your own attitude toward yourself and toward others. What are your feelings and why are they what they are? Are you allowing earlier experiences to influence too keenly your current attitude?

Fifth, what is your purpose? Be honest. Income, certainly; we must have a practical as well as an altruistic reason. Even if you must admit to yourself that your purpose is not the noblest, knowing what it is will provide a marked relief of anxiety and an increased sense of security.

Sixth, what are your feelings toward the particular publication for which you are writing? Knowing these feelings will prevent you from injecting personal grudges or dislikes into what you are writing and therefore help you avoid ideas and attitudes which are extraneous and possibly injurious to the quality of your work. You don't have to like an editor to write a good manuscript for him.

In summary, consider these facts. Feelings, ideas, attitudes which are not consciously recognized cannot be consciously controlled. But it is far easier than many people realize to bring these feelings, ideas and attitudes into consciousness. The most important single factor is the realization that these can and do exist in you. Look for them, evaluate them, don't be afraid of them, and you will be able to handle the rejection block. Don't think it will be easy—very little which is worthwhile is; but it will be controllable. Remember too that the best way of relieving the fear and anxiety connected with a particular problem is to attack that problem in a constructive way. Standing off and waiting for it to go away will only increase the insecurity. Also, don't lull yourself into the false belief that these problems exist only in the other man, not in you. You are the "other man" to someone else.

HOW TO SUBMIT PHOTOS

By CLARENCE W. KOCH

Recently an editor of a popular trade journal said to me, "In the six years I've been editor I have yet to receive a manuscript that was not correctly prepared and submitted. But in all that time I haven't had more than a dozen packages of photos submitted that looked professional."

And since today photos are playing a greater part in publications than ever before, you'll stand a much better chance of increasing your acceptances if you'll adhere to professional-looking submissions in sending photos.

Almost all editors today universally agree upon what type photos they want and upon how the photos should be submitted. The accepted standard for photos today is 8 by 10 inches in size, on single-weight glossy paper. This size makes it convenient for both you and the editor to file. It is also large enough for good reproduction even though the editor wishes to eliminate a part of the picture. And a glossy print will reproduce better than any other kind.

Most editors are not critical about the weight of the paper and will readily accept prints made on double-weight paper, but single-weight is better for several reasons. Since it is thinner it has more "give" and will take more punishment without cracking. Single-weight prints take up less space in the filing cabinet, no little advantage to an editor who handles hundreds, or even thousands of prints. And single-weight paper is cheaper.

Clarence W. Koch has been actively engaged in photography since 1936 and freelancing since 1940, the past 10½ years on full-time basis. He specializes chiefly in business publications, house organs, and religious magazines. Taught photography at University of Cincinnati Evening College prior to entering service in World War II. Served three years as Photo Lab Technician with Air Force.

Some of the publications in which his photos appeared are: Apparel Register Publications, Art & Photography, Bar Managements, Bedding Merchandiser, Boot & Shoe Recorder, Camera, Christian Parent, Chum, Department Store Economist, Diner Drive-In, Drive-In, Electrical Merchandiser, Hardware Age, Hearing Aid Dealer, Hearthstone, Infants' & Children's Review, Modern Photography, Our Little Messenger, Parent, Popular Electronics, Popular Science, Science & Mechanics.

Mr. Koch works on both speculation and assignment, and occasionally with other writers, notably George Laycock and Erwin A. Bauer (writers for outdoor sports magazines and others, True, Hunting & Fishing, Outdoor Life, Ford Times, etc.).

What about prints smaller than 8 by 10? A few editors will accept 5 by 7's, or even 4 by 5's. But small prints indicate "amateur" to the editor, and he pays accordingly; 8 by 10 prints bring much higher prices. Small prints frequently get lost in the shuffle, they're harder to file, they leave little room for captions, and they do not give the editor much leeway should he decide to crop away part of the picture for reproduction. So play it safe and stick to 8 by 10's.

Editors frown on gray-looking prints. They like "snappy" photos with deep rich black shadows, pure clean highlights, and a full range of tones in between. Both the shadows and highlights, however, should show detail. If they don't your prints will have what the editors call the "soot-and-whitewash" look. It is difficult to describe in words exactly how a good quality print should look, but if you're still in doubt it will pay you to visit a local newspaper or magazine office and ask to see a photograph which will reproduce well.

In my own work I always make my prints with ¼-inch margins. The margins serve two useful purposes: (1) They make the picture stand out by isolating it from its surroundings, the same way a frame does. (2) Occasionally, because of rough handling, prints become "dog-eared," that is, the corners get bent or the edges get nicked. Margins help to prevent the picture itself from becoming damaged.

If the picture does not fit 8 by 10-inch print proportions, have it printed to the correct size on 8 by 10 paper and let the rest of the paper serve for margins. If your picture is 7½ by 7½, have it made with ¼-inch margins on two sides and 1¼-inch margins on the other two sides. Or, if you prefer, have ¼-inch margins on three sides and a 2½-inch margin on one side.

Almost all editors prefer to have a caption typed on onionskin paper and attached with rubber cement to the back of the photo. Some workers like to fasten the top edge of the caption to the back and bottom edge of the print. The caption, then, hangs down from the print. When mailing, the caption is creased at the edge of the print and brought up over the face of the photo. This method of fastening permits the editor to read the caption and to view the print at the same time. But it has the decided disadvantage in that the caption can be accidentally torn off or mutilated in the filing cabinet or in the desk drawer. Fastening the caption to the back of the photograph is the preferred method.

For identification, rubber stamp the back of your photos with your name, address, city and state. Do not use a pencil or a ball-point pen as the impression may show through on the face of the print and ruin it.

When you mail photos use an envelop large enough to take also a flat manuscript. Most editors prefer to get flat manuscripts, and the extra size envelope affords added protection for the prints.

If you want the best possible photo mailers, assemble your own. They'll be larger, sturdier, and much less expensive than the commercial product. In 20 years of sending out prints using the home-assembled mailers, I have yet to have a single print damaged in the mails.

To make these mailers you'll need envelopes, corrugated cardboard, and rubber bands. I use a 9½ by 12-inch envelope with a gummed flap but without the clasp. You get these at about four cents each in quantities of 50 to 100, or about three cents each in quantities of 500.

If you send out a lot of photos, it will pay to order a quantity of corrugated boards and have them cut to size. They should be about one-eighth inch larger than manuscript paper, or 8½ by 11½. In quantities of 500, these will cost about two cents each. If, however, you mail photos infrequently, salvage whatever corrugated boards you can from cartons and cut them to size yourself.

If you order these boards cut to size from a paper merchant, try to get them same type as used by Pizza Pie stores for carry-out service. These are white on one side and light brown on the other. They're light in weight, strong, inexpensive, and attractive.

Be sure to have one-half of boards cut with the corrugations running along the length of the boards; the other half with the corrugations running along the width of the boards. Then, when you mail photos, use one of each board with the prints between. Such a package will withstand the severest handling and abuse in the mails. But remember, the corrugations *must* run in opposite directions.

To keep the photos firmly anchored within the package, use this technique. With the photos centered between the boards, hook a No. 18 rubber band under one corner of the boards, then bring the other end of the rubber band diagonally across the pack and hook it under the opposite corner. In the same way use another rubber band for the others two corners. The prints can't move and the rubber bands won't slide around. Don't use cellophane tape to hold the pack together. The editor objects to fumbling with tape; and if he should use a knife to slit the tape, he may cut the prints. Rubber bands are quicker and safer.

Don't put anything except photos between the corrugated boards. If you are also submitting a manuscript, a return envelope, and return postage, place these on the top corrugated board before applying the rubber bands.

As an added precaution, although perhaps unnecessary, I rubber stamp the lower left-hand corner of the envelope: "PHOTOGRAPHS—Do Not Bend."

Even though I frequently submit photos without captions or manuscript, I always send them by first-class mail. First-class is faster, surer, safer. You can get perforated sheets of first-class mail labels free from any post office. (Also air-mail and special delivery labels.)

Some freelancers prefer to use envelopes of two different sizes: the larger one for sending; the smaller one for return. I prefer to use envelopes of the same size, folding one in half to be used for return.

If you rarely submit prints, you may prefer to use the commercial photo mailers. These are reasonably well made but small (about 8½ by 10½), and fairly expensive. I priced them recently and they were selling at twenty-five cents each. They are also limited in the number of photos they'll accept (about six) before the pack becomes too thick to fit in the envelope. And the prints are more apt to get dog-eared in the mails.

The neatest way of addressing the envelope is to type the name and address of the publication on plain, gummed, 5 by 3 labels. Or you can hand-print it neatly in black ink directly on the envelope.

If you follow these suggestions, you'll be submitting high-quality photos in professional-looking packages; and you'll be assured of getting the editor's gratitude and his full attention. What's more, you'll stand a far better chance of having your photos accepted.



"It doesn't matter how many stamps you buy . . . you still can't claim your postmaster as a dependent."

Style All the While

By KATHERINE GREER

Style is something which everyone has, whether he knows it or not, whether he makes the most of it or not. Style is something *you* have and it is up to you to make the most of it. It is the one advantage you have over every other writer in the world, beginner or professional.

Remember the vogue for large, one word mottoes hanging on the walls of business offices: "THINK," "SMILE" and the like? If I were putting one in my office, I'd extend it to the two words: "BE NATURAL." Naturalness is really just another way of saying *your style*.

Naturalness involves not only being yourself, but it means working like fury to make the most of those qualities with which you were endowed.

If you, by chance, are like me, especially interested in writing short stories rather than novels, one of your natural characteristics is probably brevity in varying degrees, so let's begin with that. It is an asset. Conversationally, men of "few words" are seldom bores. Ministers with twenty minute sermons rarely are bothered with sleeping congregations.

LUCIDITY is a lovely flowing word, which sometimes is useful to take the sharp edge off "brevity." If you work too hard at being brief without thinking of clearness, then you may be defeating your own purpose. To achieve clearness in your writing, you must first achieve it in your mind. I have found that many beginning writers think *as they write*, not *before*. They haven't learned that time spent gazing off into space isn't always wasted time. They are in such a fever to get on with their story and get it off to an editor, that they will accept any combination of letters which flies off the keys of their typewriters. That is why I like the word "lucidity"—it is such a leisurely word. I like to think about it, as I read over the page I have just written, the page I already have in mind to write.

EUPHONY is another good word which has to do with a writing style. It depends on how naturally it comes to you and what sort of things you write, how much you need of it. If you work too hard at it, your writing may sound like a combination of "Peter Piper picked a peck of pickled peppers" and "Last night, the night before, twenty-four robbers at may door . . ." But if you use it carefully, you may achieve an effect of fluency which otherwise might not be there.

RHYTHM is one of the means of producing euphony. If you practice it, you run the risk of giving your writing a monotonous, sing-song effect; but there are times when it may serve your purpose.

VIVIDNESS is an important word in connection with style. It, like all the others, has to be linked with naturalness. You can't "knock 'em out cold" with your first paragraph, if you are the quiet, philosophical type who has to tell something, step by step.

You can attain vividness by the best use of words. I try to use simple words as much as possible: "face" instead of "visage" or "mien," "old" instead of "aged." I try to eliminate all the "verys," as many superlatives and adverbs as I can. In my notebook, I have a long list of over-worked words and phrases which beginners in my classes and I myself have used. I go over them every once in a while to see that they do not creep back into one of my stories, unless there is a good reason for them.

Specific words are better than general ones. If it is important to my story that my heroine is small, I am more likely to say: "She tapped a red pencil heel, size three slipper," than: "She was petite" or "tiny" or "a small girl."

Positive words work harder than negative words and phrases. I find in my notebook two quotations from stories of beginning writers which illustrate this. Here is a vivid phrase wasted by being used in the wrong place: "She could wear slacks without looking like an ambling watermelon patch." I advised her to tell something positive about her current heroine and save the watermelon simile for a suitable occasion. Another writer says: "John was never remembered for his flashy ties." She goes on to describe him as "conservatively dressed," but she is too late. The reader is permanently confused by the mere use of the word "flashy."

A small but specific problem of the beginning writer seems to be the word "said." They tell me there are lists—"One Hundred Ways to Say 'Said'." There may be, but for me the simple little four letter word cannot be improved upon.

When you are writing dialogue, the dialogue itself is the important part. The "he says" and "she says" are put in merely to avoid confusion in the reader's mind. Nine times out of ten a seasoned reader—unless he is reading aloud—will not even be conscious of them. And that is as it should be. If, however, you write instead: "She ejaculated each syllable with the speed of a jet" the reader will be distracted from the remarks of the character and will have to readjust. Better, surely, to let the dialogue itself show the temper of the speaker with as little description as possible of the way it is said.

I do not mean that variation such as "demand-ed," "asked," "questioned," "shouted," "grumbled," "reared" shouldn't be used when they fit. I mean: Don't work too hard to make them fit merely to avoid a repetition of the word "said." As an experiment, I have counted as many as twenty just plain "sais" on a page of the stories of some of our best authors, when I would have sworn, until I made the count, that there wasn't one.

So far, all my comments about style have had to do with what you as a writer are born, or what you can do for yourself. Perhaps there is already in your mind the question which every beginning writer to whom I talk asks me: "What about books?"

If you mean a good dictionary, a standard thesaurus, a book of quotations, the latest edition of the World Almanac, The Bible, Shakespeare, an up-to-date atlas, an American history, a good grammar, then, by all means, books are essential.

But if you mean every new book of synonyms on the market, every new "word finder," save your money to buy more scratch paper and erasers. I've heard about the remarkable machines they use in banks, which figure the interest you owe on a loan, stamp it on a card and mail it to you. But I have yet to hear that they will pay it for you! And until then, I shall be reluctant to be-

lieve that the best word-finder on the market can read your mind and pull out of it the word to pay off in your story.

If you mean by books, should you read the classics and the best of the current novelists and short story writers, I say yes, you should. But not while you are writing. Rather, I would hope that you have read the classics long ago, that you have been influenced by their authors' literary style and forgotten most of what you learned. I would suggest that you read a modern novel in a period when you have nothing of your own in the making, and the same with other people's short stories. If you don't, you may, almost against your will, begin to imitate; and imitation is the worst thing which can happen to your style. Imitation is the opposite of naturalness.

George Eliot wrote: "Our words have wings but fly not where we would." Sometimes we lesser writers would be content with words with wings no matter where they flew!

When, however, we are on the verge of being bogged down by our own ineffectiveness with words, we should be uplifted, or else completely submerged, by another all-inclusive worry. It is the one which worries the king in "Hamlet" when he says:

"My words fly up, my thoughts remain below
Words without thoughts, never to heaven go."

HOW TO EPIGRAMMATIZE

By JOSEPH C. SALAK

According to Christopher Morley "The first obligation of one who lives by writing is to write what editors will buy." And epigrams (that's a short sentence based on long experience), when they are good (thought provoking) are one of the products always in demand.

If you have the ability to listen carefully and write down all you hear, you ought to be able to turn out many epigrams. There's hardly any trick to it. You simply rearrange your notes into a new thought, expression or interpretation. After a while you too might be asked, "Of all the epigrams you've done, which is the best?" And if you enjoy playing with words you'll reply, "My next one!"

An epigram is a bright or witty thought tersely and ingeniously expressed in one or two lines. A short poem (4 lines) treating concisely and pointedly, often satirically, a single thought or event ending with a witticism, is an offspring of the epigram. These appear regularly in *Sports Illustrated*, *Farm Journal*, *Saturday Evening Post*, *Look*, *Coronet*, the *American Legion*, and countless other magazines.

Any writer can create epigrams, just like any horse can go a mile and a half, if you give him time enough. Every publication is a potential market and the ideas are everywhere, in your reading, daily conversation, eavesdropping, gossip, news items, humor, etcetera.

Epigrams are things that pop into your head. But it's better to get them in print and have them read. All the fun's in how you say a thing and so your epigrams should sparkle like Roman candles on a moonless night and make your reader wonder why he didn't think of that before.

Anyone with a grain of imaginative talent can write saleable epigrams. The Secretary of the Treasury, Robert Bernerd Anderson, while teaching in Burleson High School was assigned to coach the football team. Although he had never played football, he bought a couple of books on the game and coached his boys to an undefeated, untied season.

Keep your epigrams simple. Study the publication you intend to send your epigrams to, viz: "The bone of contention you complained about

may be attached to your own jaw" appeared in *Your Health* and *Woman's Life* took "The career girl of today believes in first displaying her charms before exhibiting her talents."

Don't be discouraged if you fail to sell your first efforts. I actually had to give professional references to *SEP* before they accepted my first epigram which was so good they doubted its originality.

Select a category to epigram in. Consider MONEY. I used it as a subject hundreds of times i.e., 1951, "Everybody seems to have money except the guy who works for it." 1952, "The truth about rising prices is that everyone wants to make more money than he can afford."

I had scores of epigrams accepted on MARRIAGE: "The man who before marriage boasts to his girl that he is well off isn't exaggerating" and "To start the day right serve your wife's breakfast in bed and let her stay there."

FASHIONS is another inexhaustible source: *Your Life* took this in 1950: "Memo to Women Who Wear Slacks: Does your end justify the jeans?" In 1951: "Mary's bathing suit this year is going to look in most places, a lot like Mary." 1952: "It won't be long now until we can see the girls running around the beach in their silhouettes" and 1953: "Daffynition: Old fashioned girl—one who goes to the beach to swim."

Often you can group a number of epigrams under one heading as I did in 1959 for *Laugh Book* with Christmas humor and for *Your Life*, i.e.: "Speaking of Success . . . That helping hand you're looking for is at the end of your own arm. . . . Success is like climbing a tree, you must grab the branches, not the blossoms."

That should give you some hints on how to slant your material for individual publications.

That every publication is a potential market for epigrams I also proved by ten years of sales to nudist publications. My latest appeared February 1960 as follows, in *Sun* magazine: "Beauty must be hard to find, considering women spend four billion dollars a year searching for it." (This idea was based on the nudist belief that sun, air and water are beauty aids and not cosmetics.)

The best time to kiss your girl is before she says no—And the best time to write your epigrams is when the idea strikes you. I did this during an April rain storm when the postman delivered my checks as well as my rejection slips. So what better way to pay him homage than with this used by *Quote*: "Another appointed round that neither rain nor cold nor snow can halt is the office coffee break."

Early in 1960 *American Legion* took one about "gardeners doing their spring planting through the trowel and error routine." In 1956 this was accepted: "A gossip is one who tells more than she knows." By the same line of reasoning an epigram should tell more than is printed. So I face lifted that idea for *Quote*, Oct., '59: "Some women sweep dirt under the rug. Others swap it over the fence."

There's a great difference in getting up bright and early and just getting up. The same holds true for writing epigrams that sell and just writing. I felt I made some progress when *SEP* started to send me \$10 checks for my epigrams in 1951. Examples:

"Many pedestrians walk as if they owned the streets—and many motorists drive as if they owned their cars."

"The secret of a happy marriage depends on two words: 'Yes, dear.'"

"For the younger set, class hatred ends with the first day of vacation."

"The girl who used to wear unmentionables now has a daughter who wears nothing to speak of."

These are quoted to give you an idea of how and what makes up an epigram. Have you ever had an argument with your wife and the invectives flew fast and furious? Then the phone rings and her instant "Hello" is as sweet as sugared tea? Sure you have! One family squabble earned me \$10 from *SEP* for this: "A boy's voice changes at adolescence; a girl's when she answers the phone."

Although I had hundreds of epigrams accepted it was not until May 1959 that I discovered *Quote* and in quick succession sold them:

"A pessimist is one who gets mad while taking stock of himself."

"Most home accidents still occur in the kitchen. But frost bite has now replaced burns from hot pans."

Since then I've been selling them two and three epigrams at one time which is some sort of record when you consider that three witticisms pleased the editor at the first reading.

Humorama publishes eight different pocket-size girlie magazines and are always in the market for cute epigrams. No bylines are given but their checks are prompt and generous.

Once you start creating epigrams one idea conceives another just like building blocks. A good example of this is "The man who tries to take advantage of a girl's innocence today is an optimist" published by the *Chicago Daily Tribune* in 1951 was revised for *Quote* May 1959 "The man who delighted in chasing girls now has a son who can't find any who will run."

My "Reputations are not always ruined; sometimes they're confirmed" published 1951 was revamped into one for *Quote*: "People are also judged by the company they keep away from."

And as if in recognition of my repetitive talents, Pauline Gale in *Collier's* described the routine maneuvers of a windshield wiper in this fashion: Salak-Slik. Salak-slik. Salak-slik. (accelerator depressed) Saaaaaaalaaaaak-slik.

What better way to end an epigram than with this published in *Quote* June 14, '59: "About all some people can say at the end of the day is that it's done!" and to send you away laughing here is one that appeared in *Quote* in 1960: "Some people are more even-tempered than others—they're mad all the time."

CONTESTS and AWARDS

THE 1961 AVALON INTERNATIONAL CONTEST is open to all poets everywhere whether Avalon members or not. Prizes offered are \$50 for first place, \$15 for second place and \$5 for third place. Deadline is Oct. 31, 1961 and prizes are awarded Dec. 5, 1961. Rules: Send one poem only, one copy only, with name of contest, your own name or established pen name (not both), and address in upper left hand corner of a letter-size sheet. Poem must be unpublished and not accepted for publication. 24 line limit. Any verse form, any subject matter, but go easy on nature poetry, and avoid clichés, sermonizing, war-mongering, regionalism, and errors in versification. Use regular business envelopes NOT oversize, and send same size, stamped, addressed return envelope for return of poems, list of winners, comments and if marketable, market suggestion. Address Lilith Lorraine, International Avalon Contest, Alpine, Texas.

THE 15TH ANNUAL NATIONAL WRITING CONTEST FOR HOSPITALIZED VETERANS offers \$5000 in prizes to veterans in hospitals or in VA domiciliary residences; those completely disabled and being cared for at home. Contest closes April 15, 1961. Complete details are in Contest News distributed by VA to its 170 hospitals. Other hospitalized veterans can secure information by sending a self-addressed envelope to Hospitalized Veterans Writing Project, 333 East Huron St., Chicago 13, Ill.

REGAL UNIVERSAL, Literary and Theatrical Representatives conducts an Annual Short Story Contest from February through March. Any fiction piece is eligible, with no obligation, and the prize is \$200 and a representation offer. Write to Regal Universal, 1820 N. 76th Court, Elmwood Park 35, Ill.

THE NATIONAL FEDERATION OF STATE POETRY SOCIETIES offers the following: \$25 Mary B. Wall-Ethel E. Harvey Prize. Subject-American Poet. 50 lines or less, any form, open to NESPS members only. Deadline April 1, 1961. The Gertrude B. Saucier Prize of \$10 first prize and \$5 second prize for lyric, 32 lines or less, any subject, open to all poets. Deadline March 1, 1961. Type three copies (no carbons) of your entry, state classification (upper right hand corner) you are entering. Type your name and address in full on slip of paper, together with titles of the poem and classification. Seal in an envelope; on the outside type title, first line of poem, and repeat contest classification. Send to Eunice Pond Le Selle, Contest Chairman NFSPS, 264 Walton St., Lemoyne, Pa.

THE LYRIC FOUNDATION FOR TRADITIONAL POETRY Award of \$10 will be made for the best original and unpublished poem of 32 lines or less, written in the traditional manner by an enrolled undergraduate student in any American or Canadian college or university. An added honorarium of \$100 will be made to the Library of the college in which the student is enrolled, provided that libraries on the list of the subscribers to *The*

Lyric, Bremono Bluff, Virginia. Mark each envelope "College Contest." Contestants should keep a copy as no poems will be returned and mention the name of their college or university. Winners will be announced in the Autumn, 1961 issue of *The Lyric*.

THE FORD FOUNDATION announces a ten-year grant of \$5,670,000 for research in the humanities by individual scholars and for other program activities of the American Council of Learned Societies (A.S.L.S.). The Council is a federation of 30 national scholarly organizations. At the same time, the Foundation announced a \$1 million appropriation to continue for three years its support of scholarly publication in the humanities and the social sciences through grants to university presses. Further information may be obtained by writing to Richard Magat or Willard Hertz, The Ford Foundation, 477 Madison Ave., New York 22.

THE DRAMATISTS' ALLIANCE, internationally known association for encouragement of new playwrights, announces three awards for competition with the deadline of March 14, 1961. Aside from its own prizes, the Alliance collaborates with the Virginia Civil War Commission, which seeks three-act and one-act plays for production throughout the Old Dominion as part of the Civil War Centennial celebration.

Dramatists offers the Thomas Woods Stevens Award for full length drama in prose or verse (\$100 and recommendation for production); the Etherage Award for full length comedy (\$100 and recommendation for production); and the Stephen Vincent Benet Award for half-hour plays specifically suited to television (\$50 and recommendation to producing stations).

All persons writing in English are eligible to compete. Scripts must be fastened together firmly and accompanied by return envelope with sufficient postage attached. Extreme care in cross-checking scripts in and out cannot guarantee against possible loss of plays in transit; authors should always retain carbons of their work.

The first entry from any competitor should be accompanied by the registration fee of \$1.00, and every additional entry by an additional fifty cents. Authors wishing to have a pair of critiques from writers active in theatre or academic and journalistic fields, should remit with their order for this service, \$14.00. Four assemblies a year for reading and discussing leading plays in the year's competitions are carried on by Camino Chapter of the Chapter of the American National Theatre and Academy, in the region between San Francisco and San Jose, California. Writers and audience members wishing to receive notice of these meetings should send their names and addresses to Alliance headquarters.

All negotiations in competition must be carried out between authors and Alliance only; agents may not enter for competition plays which they have accepted for placement with actors and producers.

Address all inquiries to Dramatists' Alliance, Box 200 Z, Stanford California.

MONTAGE

books • news • views

"Enclosed you will see a feature story which appeared in *Time* magazine Jan. 6, 1961. Also, *Editor and Publisher* did a feature on my column "Worrier's Guide," Nov. 26, 1961.

I answered an advertisement in *A & J* last May. This ad was from Paramount Syndicated Features, William Hauk, Editor. For an evenings reading of your magazine and \$1.00 which I sent to Mr. Hauk, the following resulted:

The Jan. 6, 1961 issue of *Time* magazine carried this story: "... Janice Tate, 37, the go-getting wife of a Corsicana, Texas insurance agent, is making a name for herself with her home-style answers to the problems that perplex the folks down on the farm. Though she had no journalistic experience, blue eyed Jan Tate decided last summer that she could fill a Lone Star need by advising Texas small-townners on their big-sounding Texas problems. Packing her three "kiddos" and a picnic lunch in a car, she personally visited Texas weekly editors, persuaded 44 of them to buy "The Worrier's Guide" for \$1 and \$2 a column. As "Jan Webster" she plows through some 120 letters a week, often squinting at an eight-page scrawl of a distressed farmwife, edits the most interesting to a printable size. A "Dear Jan sampler."

"I have just moved to Texas recently and have fallen in love with a Texas man. The sad thing is that this tall, handsome Texas is already married. My mother tried to warn me that all men from Texas must be watched closely. Do you agree? I'm from Chicago." Answer: "Agreed all men from Texas must be watched. Men from Chicago also."

Amazed at the response to her column and planning to sign up more papers, Jan Tate says of her work: "Actually, Texas problems aren't any bigger than anybody else's. Texans just think they are."

A&J asked Jan Webster "How can a writer who does not live near a publishing center market his material?"

Here is the answer: "Map your route ahead of time so the papers in which you hope to place your column will not overlap. Personal contact is the best way to get established. Once the column is established submit tear sheets to other editors along with current copy. Be sure to stay away from the Weekly editor on Wednesday and Thursday. These are his "headache" days. On other days he's usually more than willing to cooperate. If you want to be top drawer instead of file 13—go editor to editor."

Poets and scientists share a common ground in that both are explorers, according to C. Day Lewis.

The British poet finds that though the poet differs from the scientist in the method and field of his work, both start from one basic assumption—there there is a pattern, or law, in the cosmos.

"A poem," he commented, in the (January 21) issue of *The Saturday Evening Post*, "is a micro-MARCH, 1961

cosm in which the apparent chaos of life is made manageable, given order and pattern.

"Both scientist and poet, therefore, are deeply concerned with relationships—the scientist objectively and the poet in the light of his own feelings.

"The poet, like the scientist, must try to see things as they really are; but nothing 'really is' in isolation, pure and self-sufficient: reality involves relationship; and as soon as you have relationship, you have—for human beings—feeling.

"The poet cannot see things as they really are, cannot be precise about them, unless he is precise about the feelings which attach him to them.

"This precision he achieves through image, metaphor, analogy and his special way of using language.

"But scientists, too, unless they can employ the language of mathematics, must often work by analogy and do often use metaphorical language."

Lewis makes his observations in an article entitled "The Making of a Poem," in which he also comments that the poet strives to be elegant in the sense that a mathematician will call an equation "elegant."

Henry W. Hough, Poetry Editor of the weekly *Empire Magazine* of the *Denver Post* is proud of his 13th year of continuing the same policy. Since Nov. 1948 he's received an average of 300 poems a week; over 15,000 a year; over 187,000 since he started the "Poetry Forum."

Mark Twain Journal will soon issue its 25th Anniversary Number. It will carry reprints of articles by such noted authors as George Bernard Shaw, Edwin Markham, Booth Tarkington, George Santayana, Laurence Housman and Stephen Vincent Benet.

Vance Packard, author of the current best seller, "The Wastemakers," has been elected president of the Society of Magazine Writers for 1961. In addition to authoring three best-sellers in succession, Mr. Packard has written articles for the *Atlantic Monthly*, *Reader's Digest*, *Redbook* and many other magazines. He is a graduate of Pennsylvania State University and Columbia University. He and his family live in New Cannan, Conn.

The formation of a Time, Inc. Book Division, designed to put the company's book publishing operation on a regular programmed basis has been announced by President James A. Linen. To direct the division, with a staff of 60 people already operating in all phases of book publishing, Jerome S. Hardy has been named as publisher and Norman P. Ross as Editor. Hardy, former vice-president in charge of advertising for Doubleday & Co., has been directing special book projects for *Life* magazine for the past year. Ross, a former *Life* editor and correspondent, has been editing *Life* books since 1959.

Foreword to a Market List

By ETHEL JACOBSON

In this issue of *A&J* is the most complete, up-to-the-minute market list for the verse writer available anywhere. Through the years, no one has challenged the supremacy of *A&J*'s market guides in all fields from Fact Detective to Quality. This preface is a plea to use these lists as the *guide* they are intended to be.

Here are names, addresses, clues to editorial needs. But the few lines allotted each market can be no more than a hint. Even pages can not convey the subtle distinctions represented by hundreds of markets, each aimed at its own segment of the reading public. These of course overlap, interweave. Yet each magazine is an entity, with its individual approach, emphasis, flavor. We can make no intelligent attempt to speak for that entity until we know it as we would a friend. Knowing it as editors are weary of asking us to do—by studying recent issues thoroughly. When the work we send a magazine shows we have done that, that we are sensible of its wants and are careful, competent artisans, we have made a friend, if not, indeed, a sale.

Yet the moment an editor's name appears on a fresh market list, he is deluged with totally unsuitable material. *McCall's* gets something for *Manhunt*, the *Kenyon Review* gets something for *Hepcats*, and the *Post* gets everything. They all get the penciled scrawls and no return envelope.

Not from you, dear reader. Anyone who has ever looked at a writers' magazine knows better than that. But somehow we must get the word to these maverick contribs. They live somewhere. Maybe right next door. Maybe in a cave in the Black Hills. But they make an editor's life not a happy one. And they make it tough for the rest of us, as glassy-eyed editors, in retreat from the avalanche, miss the neat, sparkling bit they would otherwise have discovered with delight.

You and I try to treat editors tenderly, as is fitten. Only if you have waded through an editor's typical daily quota can you believe how desperate

the situation is. We don't want to lose our editors. But some editors are on current lists only because they've been dragooned. A significant number of others—good ones—are not here. They've had it. A few quotes may illustrate why.

MARKETS UNLISTED

A: "Market pieces scare us—they bring in such floods of incompetent material."

B: "Include us out of the market list, please. We're still swamped by the last go-around."

X: "Our answer must be negative. We prefer not to be mentioned as we receive far more material than we can use, very little of it suitable for us, or of merit for anyone."

Y: "You should see the drivel we get—sentimental and syrupy, or tedious bits on household activities with no wit or humor in any them. An editor gets to know the names that belong to these atrocities, and one quick glance suffices."

Z: "Don't dare mention us. We're snowed under now, and if you remind one more person about us, our mailman would quit! So much of the verse is so poor it's hardly worth the time of opening envelopes, and sticking rejection slips in the returns. Seventy-five percent of our contributors (well, would-be contributors) don't even send a return, stamped envelope. This gets expensive for us."

So there it is, in all its brutal ugliness.

We can try to spread the tidings. Get the message out to that unthinking 75 percent, and editors can start feeling a little more human. Writers willing to do the necessary digging can find market lists an inexhaustible gold mine. Use the names in these pages for more sales, more friends, more readers. Able writers are the only hope of harried editors, and if these cautionary lines deter one feckless poet from sending stuff with no return envelope—we'll all be closer to the Kingdom of Heaven.

Markets for Poetry [including light verse]

In submitting poems the writer is best advised to use 8½ x 11 paper, one poem to each sheet. It is a good idea to submit several poems at once. The envelope for return should be of a size to hold the MSS. folded in the same way they were submitted.

Postage to foreign countries generally is now 8c for the first ounce, 5c for each additional ounce or fraction. To Canada and Mexico it is 4c an ounce. The return envelope should be addressed

but not stamped. Instead International Reply Coupons obtainable at the Post Office for 13c each, should be enclosed.

In the following list frequency of issue and single copy price are shown within parentheses; as (M-25) monthly 25c. An asterisk (*) indicates a magazine that publishes light verse. *Acc.* means payment on acceptance; *Pub.* payment on publication.

The market list on the following pages has been revised and expanded with the help of Mrs. Jacobson. Use it with her good advice.

***The American Home**, 300 Park Ave., New York 22. John M. Carter. (M-35) Some verse on home subjects. No set rate. Acc.

***American Legion Magazine**, 720 Fifth Ave., New York 19. Parting Shots Ed. (M) Bright verse on general subjects, technically flawless to get by a top pro here. \$2.50 a line. Acc.

***The American-Scandinavian Review**, 127 E. 73rd St., New York 21. (Q-\$1) Erik J. Friis. 10-40 lines, preferably on Scandinavian subject matter. \$5-\$10 a poem. Acc.

Arizona Highways, Phoenix, Ariz. (M-35) Raymond Carlson, Editor. Preferably 8 lines. 50c a line. Acc.

***Army Laughs, Army Fun, Broadway Laughs, Dolls & Gags**, 32 W. 22nd St., New York 10. Girlie stuff to 12 lines. 50c a line.

***The Atlantic Monthly**, 8 Arlington St., Boston 16, Mass. (M-60) Edward Weeks. Long, short; light, heavy; must have literary merit. \$2 a line. Acc.

The Ave Maria, Notre Dame, Ind. (W-15) Rev. John L. Reedy, C.S.C. Poems under 24 lines, Catholic and other themes. Acc.

***Baby Talk**, 149 Madison Ave., New York 16. Deirdre Carr. (M) About our dimpled darlings. \$5. Acc.

***Baby Time**, 424 Madison Ave., New York 17. Lee Robba. (M-25) Humorous verse of interest to expectant or new mothers. Acc.

Baptist Leader, 1703 Chestnut St., Philadelphia 3, Pa. Dr. Benjamin P. Browne. (M-25) Occasionally uses verse of interest to church school teachers and leaders. Acc.

Boys and Girls, The Otterbein Press, Dayton 2, Ohio. Norma Jean Sullivan. (W) Some verse of interest to youngsters ages 9-11. Low rates. Acc.

Camping International, 113 E. Mill St., Plymouth, Wisc. Marsh Gabriel. Slanted to campers and vacationers.

Capper's Weekly, 8th & Jackson, Topeka, Kans., Mrs. Louise Root. Homey verse to 16 lines. \$1.

The Catholic World, 401 W. 59th St., New York 19. Rev. John B. Sheerin, C.S.P. (M-50) Short poetry not over 20 lines of high quality. Fair rates. Pub.

***Cats**, 4 Smithfield St., Pittsburgh 22, Pa. Miss Jean Laux. (M-35) Catty verse. Kittenish rates. Acc.

Chatelaine, 481 University Ave., Toronto 2, Canada. Miss Betty McCarthy. (M-15) Verse with strong emotional appeal to young homemakers. \$15. Acc.

The Chicago Jewish Forum, 179 W. Washington St., Chicago 2. Benjamin Weintraub. (M-25) Poetry on Jewish subjects and minority problems. \$15 a magazine page. Acc.

Child Life, 3516 N. College Ave., Indianapolis, Ind. (M) Bright non-academic verse for 6-12 year readers. 50c a line. Pub.

The Children's Friend, 40 N. Main St., Salt Lake City, Utah. (M-20) Wholesome, interesting poems for children 5-12. Need good poetry. 25c a line. Acc.

Children's Playmate, 3025 E. 75th St., Cleveland 4, Ohio. Rosemary Hart. To entertain 6-9-year-olds. Acc.

The Christian, P.O. Box 179, St. Louis 66, Mo. Dr. Howard E. Short. (W) A few poems, seasonal, and with religious or social motivation. Older youth (18 up) and adults. \$1-\$15 according to length. Pub.

Christian Advocate, 740 N. Rush St., Chicago 11. Ewing T. Wayland and James M. Wall. (Bi-W) A little verse of interest to Methodist ministers. \$5 up. Acc.

Christian Herald, 27 E. 39th St., New York 16. (M-35) Religious type of poetry, 4-8-12 lines preferred. \$5 and up. Acc.

***The Christian Home**, 201 Eighth Ave., S., Nashville 3, Tenn. (M-20) Verse of interest to parents and families. 50c a line. Acc.

*Accepts light verse.

The Christian Mother, David C. Cook Publishing Co., Elgin, Ill. Betty W. Medearis, Editor. (Q) Poetry with Christian note, slanted to young mothers. 50c a line. Acc. OVERSTOCKED.

***The Christian Science Monitor**, 1 Norway St., Boston 15, Mass. (D-15) Verse 2-100 lines for Home Forum Page. "Good literary quality, vital and vigorous treatment with positive constructive comment. Fresh approach and unusual verse forms welcomed." Occasionally short light verse. Rates vary.

Christian Youth, 1816 Chestnut St., Philadelphia 3, Pa. William J. Jones. (W) Limited need of verse with definite Christian emphasis. 75c up a stanza. Acc.

***Clues**, 420 Lexington Ave., New York 17. Mr. Robin Page. (M) Short humor for Ford truck owners and operators. \$20-\$25, bonus with each 5 sales. Acc.

***Collage Magazine**, 1822 N. Orleans, Chicago 14. David Preiss. (M) Launched Sept. '60, uses college humor and verse. Acc.

***Columbia**, P.O. Drawer 1670, New Haven, Conn. John Donahue. (M-10) Short verse of interest to men—members of Knights of Columbus. Good rates. Acc.

***Contest Magazine**, Freese Pub Co., Upland, Ind. On the vicissitudes of contesting.

***Denver Post Empire Magazine**, 650 15th St., Denver 2, Colo. Henry W. Hough, Poetry Editor. (W-15) Any type not exceeding 20 lines. "We try to avoid trite, stereotyped treatment and phrasing. Modern or traditional forms." \$2 a poem. Acc.

***Diversion**, 3016 Tremont Dr., Louisville, Ky. Seasonal or humorous verse to 10 lines.

***Eastern Ski Bulletin**, 98 Main St., Lettleton, N. H. Enzo Serafini. (M-40) Ski stuff to 12 lines. Acc.

***Everywoman's Family Circle Magazine**, 25 W. 45th St., New York 36. Robert M. Jones. (M-10) Some light verse of general family interest. Good rates. Acc.

***Extension**, 1307 S. Wabash Ave., Chicago 5. Eileen O'Hayer. (M-40) Verse of general appeal to 30 lines. \$10 up a poem. Acc. OVERSTOCKED.

***Farm Journal**, 230 Washington Square, Philadelphia 5, Pa. Pearl L. Patterson, Assoc. Editor. (M-20) Seasonal lyric verse 14-20 lines; humorous 4-6 lines. Payment according to length and type. Acc.

Flower and Feather, 3209 Westonia Dr., Chattanooga 11, Tenn. Robert Sparks Walker. (Q-15) Birds, flowers, nature. 4-8-16 lines preferred. No payment.

***For Laughing Out Loud**, 750 Third Ave., New York 17. John Norment. (Q) Humor that can compete with the best. To \$30. Acc.

***Golf Digest**, Box 550, Evanston, Ill. Metrical Divots. Fair pay. Acc.

Good Business, Lee's Summit, Mo. James A. Decker. (M-15) Poems to 20 lines on business themes; with emphasis on Christian principles. 35c a line. Acc.

***Good Housekeeping**, 959 Eighth Ave., New York 19. (M-35) Will consider verse of excellent quality on subjects of interest to women. Both serious and light verse. Should be lucid and short. Address Poetry Editor. \$5 a line and up. Acc.

***Harper's Bazaar**, 572 Madison Ave., New York 22. Alice S. Morris. (M-50) Only something exceptional. Fair pay. Acc.

***Harper's Magazine**, 49 E. 33rd St., New York 16. John Fischer. (M-60) Verse for intelligent readers. Good rates. Acc.

***The Hartford Courant**, 285 Broad St., Hartford, Conn. Paul M. Hodge, Editor "This Singing World." (D-5) Original verse, not too long. Prefers serious subjects but occasionally uses light verse. No payment.

***Highlights for Children**, Honesdale, Pa. Dr. Gary Cleveland Myers. (M) Gay verse for children as RLS and Milne do it. 50c a line. Acc.

***Holiday**, Curtis Pub. Co., Independence Square, Philadelphia 5, Pa. Occasional travel verse to 8 lines. If you're Ogden Nash you may get on the cover! No set rate. Acc.

***Home Life**, 127 Ninth Ave. N., Nashville 3, Tenn. Joe W. Burton. (M-25) Inspirational, with some home angle, 4-16 lines. 35c a line. Acc.

***Hoofs and Horns**, 4425 E. Fort Lowell Rd., Tucson, Ariz. Willard H. Porter, Editor. Verse relative to rodeos and any western horse sports. 25c-50c a line. Acc.

***Humorama, Inc.**, 136 E. 57th St., New York 22. Al Sulman. Sprightly lines for magsazines *Joker*, *Jest*, *Comedy*, *Breezy*, *Gee Whiz!* *Snappy*, *Eye*, *Gaze*, *Romp* and *Laugh It Off!* 40c a line. Acc.

Ideals, 3510 W. St. Paul Ave., Milwaukee 1, Wisc. Van B. Hooper. (Q-\$1.50) Poems representing "clean, wholesome, old-fashioned American ideals, home philosophy - poetry-art-music-inspiration-neighborliness—things overlooked during these busy days." \$10 a poem. Pub.

***The Improvement Era**, 50 N. Main St., Salt Lake City 11, Utah. Doyle L. Green. (M-25) Not more than 30 lines. Poems of high quality, seasonal; serious, light; purposeful; traditional. 25c a line. Acc.

***The Indianapolis News**, 307 N. Pennsylvania St., Indianapolis, Ind. Griffith B. Niblack. (D-5) Any type not more than 16 lines, for the "Hoosier Homespun" column. Cannot promise prompt reports. No payment.

***The Instructor**, F. A. Owen Pub. Co., Dansville, N. Y. Mrs. Mary E. Owen. (M-75) For grade students. Fair rates. Acc.

International Roller Skating Guide, Suite 1439, 152 W. 42nd St., New York 18. Appropriate verse. \$2-\$5.

Jack and Jill, Independence Square, Philadelphia 2, Pa. Mrs. Nancy K. Ford. (M-35) For children under 12, some brief verse. Good rates. Acc.

Junior Catholic Messenger, 38 W. Fifth St., Dayton 2, Ohio. Roy G. Lindeman. (W) For boys and girls in 4th, 5th and 6th grades, verse to 16 lines. Good rates. Acc.

Junior Guide, Takoma Park, Washington 12, D. C. Lawrence Maxwell. Some poetry for boys and girls 11-14. Should have positive approach. \$1-\$2 a poem. Acc.

***The Kansas City Star**, Kansas City 8, Mo. (D-5) Serious verse 4-20 lines. Poetry Editor. Light verse, Women's Page Editor. \$3 a poem. Payment in month following publication.

***L.A.**, 637 Geneva Ave., Claremont, Calif. Pegasus Buchanan. (Bi-M-35) Some light verse. Nominal rate.

***Ladies' Home Journal**, Independence Square, Philadelphia 5, Pa. Elizabeth McFarland. (M-35) No fixed type or limit; the best available poetry. Always glad to see the shorter form. Average payment \$10 a line. Acc.

***Laugh Book**, 438 N. Main, Wichita 2, Kans. Charley Jones. (M-35) General type humor. To 50c a line. Acc.

The Living Church, 407 E. Michigan St., Milwaukee 3, Wisc. Peter Day. (W-15) Religious (Episcopal viewpoint) verse. No payment.

***Look**, 488 Madison Ave., New York 22. Gurney Williams. (Bi-W-30) Must be short and sharp, fresh and funny to get by Eagle-Eyed Gurney who has seen everything. \$25 and up. Acc.

***Maclean's Magazine**, 481 University Ave., Toronto, Ont., Canada. Eric Hutton. (Bi-W-15) Verse 2-10 lines, humorous, the shorter the better. Topical, with a twist, on fresh subjects. \$25 a poem. Acc.

***Mademoiselle**, 575 Madison Ave., New York 22. Betsy Talbot Blackwell. (M) Little verse, would always consider work of real distinction. Each issue specifically geared to one topic, 4 month deadline.

*Accepts light verse.

***McCall's**, 230 Park Ave., New York 17. Margaret Cousins. (M-35) Verse of interest to women—read to find what kind, Miss Cousins suggests. \$5 a line. Acc.

***The Magnificat**, 131 Laurel St., Manchester, N. H. Sr. M. Walter. (M-30) All types 4-16 lines. 25c a line. Pub.

***Media**, 546 N. Harvey, Oak Park, Ill. Limericks on adv. and arts.

Medical Economics, Oradell, N. J. Jane Theberge. (M) What the doctor ordered. \$25. Acc.

The Message Magazine, Box 59, Nashville 2, Tenn. J. E. Dykes, Editor. (Bi-M-35) Verse in line with the theme of the magazine—achievement through faith or prayer. Magazine is directed to American Negro families. \$3-\$5 a poem. Acc.

Messenger of the Sacred Heart, 515 E. Fordham Rd., New York 58. Thomas H. Moore, S.J. (M-25) Short religious verse. \$5-\$10 a poem. Acc.

The Miraculous Medal Magazine, 475 E. Chelton Ave., Philadelphia 44, Pa. Rev. Joseph A. Skelly C.M. (Q) Verse with a religious theme or a religious turn; especially interested in poetry about the Virgin Mary. Up to 20 lines—shorter preferred. 50c a line and up. Acc.

Modern Age: A Conservative Review, 64 E. Jackson Blvd., Chicago 4. Eugene Davidson, Editor. (Q-\$1) Serious poetry of highest quality for an intellectual audience. Poems longer than one page rarely accepted. 2-3 poems per issue. Rarely over \$10 a poem. Acc.

***Modern Bride**, Ziff Davis Pub. Co., 1 Park Ave., New York 16. Short appropriate verse.

***National Business Woman**, 2012 Massachusetts Ave., Washington 6, D. C. Lucy Rogers Baggett. (M-15) Short light verse of interest to women following careers. \$2-\$3 a poem. Acc.

***National Educational Ass'n Journal**, 1201 16th St., N.W., Washington 6, D. C. Telling tales on teacher.

***National Guardian**, 197 E. 4th St., New York 9. Social, political satire. Pub.

National Review, 150 E. 35th St., New York 16. Hugh Kenner, Poetry Editor. Box 157, Goleta, Calif. Dedicated to sound American ideals and Constitutional government.

***National Skiing**, 7314 W. Colfax Ave., Denver 15. Pay by arrangement. Pub.

New England Homestead, Springfield, Mass. Donald S. Watson. (Bi-W) Short nature and occasional verse of rural appeal. Pub.

New Hampshire Profiles, Box 269 Portsmouth, N. H. Well-turned verse of wide appeal about the state and its rugged coast. \$2-\$4. Pub.

***New Mexico Magazine**, Box 938, Santa Fe, N. M. George Fitzpatrick. (M-25) Up to 20 lines dealing solely with the New Mexico scene. No payment.

***The New Yorker**, 25 W. 43rd St., New York 36. (W-20) Serious poetry and light verse satirical or humorous. High rates. Acc.

***The New York Herald Tribune**, 230 W. 41st St., New York 36. N. King. (D-5) Topical and seasonal or other verse, some light, mostly serious, 4-25 lines, under 20 preferred. Don't submit more than 3 or 4 at a time. Payment according to length, averaging \$12 a poem. Pub.

The New York Times, 229 W. 43rd St., New York 36. Poetry Editor. (D-5) Rarely exceeding 20 lines, not too esoteric or avant-garde. \$15 a poem regardless of length. Pub.

***Ohio Motorist**, 2605 Euclid Ave., Cleveland 15, Ohio. Brief, amusing verse about cars, vacations, etc. To 6 lines. \$5.

Oklahoma Today, P.O. Box 3125, State Capitol Sta., Oklahoma City, Okla. Bill Burchardt. (Q-50) "Oddments" uses off-beat material about state. Pub.

One, 422 S. 5th St., Minneapolis 15, Minn. Charles Lutz. Light verse for teens. \$2-\$5. Acc.

1,000 Jokes, 750 Third Ave., New York 17. John Norment. (Q) Funny rather than light. "It sorta louses up the neatness to have the rhyme run over to another line. And if a 4-line verse ain't neat, what is it?" \$5-\$30. Acc.

Opinion, 1123 Broadway, New York 10. (M-25) Verse of Jewish interest. Pub.

The Oregonian, Portland, Oregon. Ethel Romig Fuller. (Weekly column by Oregon's pixy laureate.) 3 month deadline. \$1. Pub. OVERSTOCKED.

Our Little Messenger, 38 W. Fifth St., Dayton 2, Ohio. Dorothy I. Andrews. (W) Acc. OVERSTOCKED.

Our Navy, 1 Hanson Place, Brooklyn 17, N. Y. Robert Wells, Editor. (M-35) No further need for verse. No payment.

Paris Kiosk, 25 Quai de L'Horloge, Paris 1, France. For the American in Paris. \$3. Acc.

PEN, 444 Sherman St., Denver 3, Colo. G. Bruce Howard. (M) "Light verse with qualities of gentle derision, mild and sympathetic self-ridicule and laughable observations on practically every phase of American life and mores. We seldom use anything caustic or witty." Deadline 2 months. 50c a line, to 20 lines. Acc.

Popular Dogs, 2009 Ranstead St., Philadelphia 3, Pa. Alice Wagner. (M) Pomes for pooches. \$1.

Playboy, 232 E. Ohio St., Chicago 11. Occasional group of related verses. Acc.

Precious Blood Messenger, Carthage, Ohio. Rev. R. B. Kock, C.P.S. (M-10) Some religious verse, also general interest poetry. Maximum 16 lines. 25c a line. Acc.

Progressive Farmer, Birmingham 2, Ala. Sallie Hill, for verse addressed to farm wife. Alexander Nunn, for other verse, rural and humorous. 50c a line to 12 lines. \$3 minimum. Pub.

Promenade, 40 E. 49th St., New York 17. Clarissa de Villers. (M-distributed by Plaza and 17 other posh hotels) Urban and urbane verse. \$5 and up. Pub.

Racquet, 35 W. 53rd St., New York 19. Tennis, anyone?

Ranch Romances, 10 E. 40th St., New York 16. 25c and up a line. Acc.

Reader's Digest, Pleasantville, New York. (M-35) Terse verse, reprints. High rates. Acc.

Redbook Magazine, 230 Park Ave., New York 17. Florence Somers. (M-35) Groups of 2-4-6-line verses related in theme, as 1-column fillers. 4-6-line verses as back-of-the-book fillers. All material must be of immediate personal interest to young married readers. Top rates. Acc.

Relief Society Magazine, 76 N. Main, Salt Lake City 11, Utah. Mrs. Vesta P. Crawford. (M) Whole-some, cheerful verses. 25c a line. Pub.

Revealing Romances, 23 W. 47th St., New York 36. Rose Wyn, Editorial Director; Shirley Brownrigg, Sr., Editor. (M-20) Light romantic rhymed verse to 20 lines. 50c a line. Acc.

The Rosary, 141 E. 65th St., New York 21. Family humor. 25c a line. Pub.

The Rotarian, 1600 Ridge Ave., Evanston, Ill. Karl K. Krueger. Limited amount of brief verse appealing to worldwide audience of business and professional men. Acc. OVERSTOCKED.

St. Anthony Messenger, 1615 Republic St., Cincinnati 10, Ohio. Beth Ritter, Poetry Editor. (M-25) Religious, nature and inspirational themes to 20 lines. 50c a line. Acc.

Saint Anthony's Monthly, 1130 N. Calvert St., Baltimore 2, Md. Rev. William J. Phillips, S.S.J. Published especially to honor St. Anthony of Padua, but uses some general interest material, including poetry 4-20 lines. 10c up a line. Acc. OVERSTOCKED.

Saturday Evening Post, Independence Square, Philadelphia 5, Pa. Mrs. Mary D. Wright. (W-15) Serious and humorous verse up to 16 lines, the shorter the better. Light verse for back-of-the-book and "Post Scripts," a different department with a dif-

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Editorial Director; Shirley Brownrigg, Senior Editor.
(M-20). Light romantic rhymed verse to 20 lines. 50c
a line. Acc.

The Sentinel of the Blessed Sacrament, 194 E. 76th
St., New York 21. Rev. William J. O'Halloran, S.S.S.
(M) A limited amount of verse, all of it dealing with
the Blessed Sacrament. Acc. OVERSTOCKED.

***Seventeen**, 488 Madison Ave., New York 22. Oc-
casional verse for 16-18-yr. girls.

The Sign, Union City, N. J. Rev. Ralph Gorman,
C.P. (M-35) Verse appealing to a Catholic audience.
\$10 a poem. Acc.

Storyland, Christian Board of Publications, Beau-
mont St., and Pine Blvd., Box 179, St. Louis 3, Mo.
Dorothy M. Livey. Poems not longer than 20 lines
for children 4-9. Acc.

Storytime, 127 Ninth Ave. N., Nashville 3, Tenn.
Miss Jo Alice Haigh. (W) Verse for young children,
1-3 stanzas. 25c a line up. Acc.

***Successful Farming**, Meredith Pub. House, Des
Moines 3, Iowa. Dick Hanson. Humorous verse to 14
lines, not over 40 characters wide. \$5-\$10.

***Swank**, 655 Madison Ave., New York 21. Verse,
if funny as all get out!

Tacoma News Tribune, 711 St. Helen's St., Ta-
coma, Wash. Ethelyn Miller Hartwich, Editor "Wash-
ington Verse." Open only to contributors living in the
state of Washington. Serious poetry with good tech-
nique, 4-20 lines. "Social poetry of high grade is
sometimes used. War and sectarian religion tabooed."
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***Teenage Review**, 527 Lexington Ave., New York
17. Edith Shonberg. Humorous verse. \$25 a page.

Teens, 1701 Chestnut St., Philadelphia 3, Pa. To
12 lines nature, humor, character-building. \$1-\$3.

Teen Talk, 2445 Park Ave., Minneapolis 4, Minn.
Deloris Kantan. Humorous verse for Jr.-Hi age. 8-12
lines. Acc.

Tell Me, Church of the Brethren General Offices,
Elgin, Ill. Hazel M. Kennedy. (W) Published by the
Church of the Brethren. Some verse for children 6-8.
Low rates. Acc.

Theatre Arts, 1545 Broadway, New York 36. Leota
Diesel. (M-50) Appropriate verse. No set rates. Pub.

Think, IBM Machines, 590 Madison Ave., New
York 22. Dwayne Orton. Good short verse. Acc.
OVERSTOCKED.

This Day, 3558 S. Jefferson Ave., St. Louis 18.

***Tic**, P.O. Box 350, Albany 1, N. Y. Joseph Strack.
(M) A magazine for dentists, not patients, using only
dental themes. Light, humorous verse with point and
substance to 32 lines. No "Pain" or "Drill," please.
25c a line. Acc.

Tiger, 624 S. Michigan Blvd., Chicago. Marjorie
Burkhardt. Pretty lusty.

Time of Singing, The Christian Author's Guild,
1703 Chestnut St., Philadelphia 3, Pa. Rev. Charles
A. Waugaman. (Q) Christian verse in the widest sense
of this term; interdenominational outlook. 25c a line,
maximum for poem \$3. Acc.

***Today's Love Stories**, 241 Church St., New York
13. Light love to 20 lines. Pub.

Together, 740 Rush St., Chicago 11. Mrs. Helen
Johnson. Humor of lyric verse on family themes and
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Acc.

Trailblazer, Presbyterian Board of Christian Educa-
tion, 930 Witherspoon Bldg., Philadelphia 7, Pa.
Evelyn Nevin Ferguson. (W) Some poems appealing to
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AUTHOR & JOURNALIST

Upward, Baptist Sunday School Board, 127 Ninth Ave. N., Nashville 3, Tenn. Josephine Pile. (W) Some verse for boys and girls 13-16. \$2.50 and up per poem. Acc.

***U.S. Lady**, 1129 Vermont Ave. N.W., Washington 5, D. C. Alvadee Adams. (M-35) Poetry of interest to women in the armed services and wives of service men. \$1-\$5 a poem. Pub.

Venture, Presbyterian Board of Christian Education, 930 Witherspoon Bldg., Philadelphia 7, Pa. Aurelia Reigner. (W) Poems for boys and girls 12-15. 20c a line. Acc.

Vision, Christian Board of Publication, Beaumont & Pine, Box 179, St. Louis 66, Mo. Mrs. Guin Ream Tuckett, Editor. Wholesome verse for teen-age youth, 4-16 lines. Nature, seasonal and humorous verse of good quality needed. Approx. 25c a line. Acc.

Western Trailer Life, Trailer Coach Ass'n. of Calif. 3150 W. 6th St., Los Angeles 5, Calif. Some trailerite verse. \$3-\$8.

Wooden Barrel, 408 Olive St., St. Louis 2, Mo. If you can be funny about wooden barrels, fine. Acc.

Yankee, Dublin, N. H. Jean Burden, Poetry Editor. (M-35) Poems, any subjects, preferably under 30 lines. \$5 a poem. Pub.

Young Americans, 654 Madison Ave., New York 21. Gladys J. Carr. Brief, humorous, intelligent verse for youth. No set rate. Pub.

Youth's Comrade, 6401 The Paseo, Kansas City 10, Mo. To 16 lines.

LITERARY

Accent, 102 University Station, Urbana, Ill. (Q-40) Quality poetry of all types. "Seriousness of intent, fresh view of subject, and high sense of technique prime considerations." Articles on poetry, but not of the more "popular" sort. Kerker Quinn. Nominal rates. Pub.

***The American Bard**, 1154 N. Ogden Drive, Hollywood 46, Calif. (Q-75) All types; under 30 lines preferred. "Poems of love, faith, home, welcome. Extreme poems or poems of futile pessimism not desired." Edythe Hope Genee. No payment. Prizes.

The American Scholar, 1811 Q. St., N.W., Washington 9, D. C. (Q-\$1) Poetry of high quality, shorter poems preferred. Hiram Haydn. \$15-\$30 for poetry according to number of poems and length. Acc.

American Weave, 4109 Bushnell Road, University Heights 18, Ohio. (Q-50) Traditional and experimental poetry of high quality: philosophical, inspirational. Receives too many poems on death, sorrow, etc. Needs more work from qualified male writers. Loring Williams, editor. No payment. Prizes and Book Awards from time to time. Interested in beginners if they have unusual talent.

***The Antioch Review**, Yellow Springs, Ohio. O. Paul Bixler. (Q-75) Uses no more than 4-6 poems an issue. \$2.50 a page. Pub.

Approach, 114 Petrie Ave., Rosemont, Pa. Eclectic in choice of poetry—unrestricted length; stress on concrete imagery; high degree of excellence required. Articles and essays on poetry. Experimental fiction under 3500 words. Albert Fowler and others. No payment.

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Attack, Club Kast, 5-9-1 Toyotamakit, Nerima-Ku, Tokyo, Japan. (5 times) An experimental international magazine of the arts. Modern poems, including free verse, in English or French. Yu Suwa, Editor. Published by sustaining members—\$10 a year.

Audience, 140 Mt. Auburn St., Cambridge 38, Mass. Firman Houghton. (Q-95) Light verse, parodies. \$5.

Avalon Contest News, Alpine, Texas. (Sem-A-\$1) Published June and Dec. Detailed information on most of the important contests open to all poets. Free to contest chairmen. Send your contest data at earliest opportunity.

The Beloit Poetry Journal, Box 2, Beloit, Wis. (Q-40) Best poetry obtainable. Emphasis on variety in subject and form. Long poems if outstanding. Occasional translations and special chapbooks (query about these). Editorial Board: Robert H. Glauber, David M. Stocking, Marian Kingston Stocking, Chad Walsh. Payment in copies.

Blue Guitar, Box 5068, North Long Beach, Calif. (3 times a year-25) "Poems and black-white graphic art are accepted; structural competence is the minimum requirement. However, our essay format often demands poems and drawings which otherwise would not qualify. Thus, although our standards are high, our selection is broad." G. De Witt. Payment varies with quality; minimum \$1.

Blue River Poetry Magazine, RFD 6, Shelbyville, Ind. (Q-50) Serious verse in any style (modern preferred), limit usually 20 lines. Publishes around 50 poems an issue. Uealr Isgrigg. No payment, Numerous prizes, usually paintings and books.

The Canadian Forum, 30 Front St. W., Toronto 1, Ont., Canada. (M-50) Serious poetry of high quality, preferably by Canadians. Occasionally light verse. Payment in copies.

Canadian Poetry Magazine, Wolfville, N. S., Canada. (Q) Short lyrics of high conservative standards. V. B. Rhodenizer. Enough copy on hand for 1961.

Caravan, Lamoni, Iowa. (Bi-M-50) Preferably under 16 lines—romantic, traditional, modern, rhymed or unrhymed, literary rather than commercial. Helen Harrington.

Caravel: A Magazine of Verse, 1065 Runnymede Street, East Palo Alto, Calif. Verse that dramatizes people and places, and shows the richness of the world's cultures. May be historical. Also pieces about poets and poetry up to 1000 words. Ben Hoggland. 5c a line, minimum \$1. Acc.

The Carolina Quarterly, Box 1117, Chapel Hill, N. C. (3 times a yr-50) Poems by younger poets who do not limit themselves to conventional genre and diction. Occasionally accept a poem in conventional form, language and intent must be original. Most interested in those who are attempting to present new structures in language, are free from stock poetic diction and have a coherent method and perspective in all their writing.

Chrysalis, 51 Commercial Wharf, Boston, Mass. (Bi-M-50) Occasionally poetry. Lily and Baird Hastings. Payment.

Coastlines, 2465 N. Beachwood Drive, Hollywood 28, Calif. (Q-50) Traditional and experimental poetry which expresses both personal and social awareness. Fiction and articles are especially invited. Gene Frumkin. Payment in contributors' copies.

***The Colorado Quarterly**, Hellems 118 West, University of Colorado, Boulder, Colo. (Q-75) Quality poetry non-esoteric, non-experimental, 4-50 lines. Light verse if terse and epigrammatic. Paul Carter. \$2-\$10 a poem. Acc.

The Cornucopia Poetry Magazine, 459 W. 32nd St., Indianapolis 8, Ind. (Q-51) Official Organ of the Poets Corner, Inc., national and international. Poetry in all recognized forms—not too long. Olive Inez Downing, Editor. No payment. Prizes.

The Cresset, Valparaiso University, Valparaiso, Ind. (M-20) Traditional or contemporary poetry under 40 lines. O. P. Kretzmann.

***The Dalhousie Review**, Dalhousie University, Halifax, N. S., Canada. Various types of poetry of high quality, generally not exceeding one typewritten page. C. L. Bennet. Verse \$3 a printed page, prose \$1 a printed page, plus 25 reprints. Pub.

Epoch, A Quarterly of Contemporary Literature, 159 Goldwin Smith Hall, Cornell University, Ithaca, N. Y. (Q-75) Verse and fiction of high quality, not necessarily experimental but expressive of contemporary experience. Baxter Hathaway, Walter Slatoff. No payment.

Epos, Crescent City, Fla. (Q-50) Outstanding poems in traditional or free verse. Will Tullos and Evelyn Thorne. Payment in copies.

Experiment, 6565 Windermere Road, Seattle 5, Wash. (Q-75) Experimental poetry of high literary quality. Very brief poetic drama for arena production; chamber drama, or 1-minute plays for paperback series catalogued and distributed by Alan Swallow. Carol Ely Harper. Payment in copies.

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Four Quarters, La Salle College, Olney Ave. at 20th St., Philadelphia 41, Pa. (Q-50) Poems from 8 lines to several stanzas. More experimental than conservative. Brother Edw. Patrick, F.C.S. No payment.

***The Georgia Review**, University of Georgia, Athens, Ga. Poetry of any type, including light verse. Under 25 lines preferred only 5 or 6 per issue. Publishes about 8 articles (regional slant preferred, but not necessary) and two or three short stories. William Wallace Davidson. About 25c a line. Pub.

Golden Atom, 187 N. Union St., Rochester 5, N. Y. (A-51) Lyric fantasy or human interest to 16 lines. Larry and Duverne Farsace, editors. 25c a line. Photos or artwork for covers, \$4-\$10. Acc.

Harlequin, Frye Ranch, Wheeler, Texas. (Irreg-\$1) Experimental work preferred. Translations from Oriental poetry, and period. Articles on the fine arts. Barbara Fry. Payment in copies.

Hearse, 3118 K St., Eureka, Calif. (Q-50) An irreverent quarterly, carrying poetry, prose, art work, and incidental cadaver to the Great Cemetery of the American intellect. Quality work only—not for beginners. Under new policy, one issue per year to be **New Signatures** number—i.e., devoted to authors who have not previously appeared in **Hearse**, in an attempt to discover and promote significant new talent. Must be accomplished work, however; nothing amateurish. E. V. Griffith. Payment in contributors' copies.

The Hoosier Challenger, 8365 Wicklow Ave., Cincinnati 36, Ohio. (M-40) Considerable poetry of original slant. Claire Emerson. No payment. Prizes.

The Hudson Review, 65 E. 55th St., New York 22. (Q) Poetry of high quality. Articles on poetry. Frederick Morgan, Joseph Bennett, Mary Emma Elliott.

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Quarterly Review of Literature, Box 287, Bard College, Annandale-on-Hudson, N. Y. No restrictions as to type of poetry. Articles or essays on poetry on occasion. T. Weiss and Renee Weiss. Payment.

Queen's Quarterly, Queens University, Kingston, Ont., Canada. (Q-\$1) Editor, John Stedmond. Unsolicited verse \$10; articles and fiction, \$3 a printed page. Pub.

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